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Photo Baker, Columbus, O.

Al G. FIELD.

THE MATINEE GIRL



ARNOLD DALY has returned from kowtowing to that giant with the ripe wheat hair and beard, the strange man who was laughing when he came into the world, and has never stopped laughing at the spectacle it affords—that Irish Voltaire, George Bernard Shaw. And Arnold Daly, clever boy, says less than we expected about the man whom he pronounced greater than Shakespeare, but announces gravely that he will produce Shaw's *Mrs. Warren's Profession*, and that he will not play it for bread and butter misses.

Of this there could be, of course, but one result. There has been a boom in Shaw's "Plays Pleasant and Unpleasant" among minors, and a stroll through the book stores reveals groups of pink-faced unprofessional ingenues peeping surreptitiously between the pages and gasping with delighted horror over the frank lines of the Shaw drama. Thrilled with this glimpse of vivisection, they have sworn to a girl that they will see the play if they have to go in their brothers' trousers. And great will be the box receipts thereof.

"The two infamous words that describe what my mother is!" shrieks Vivie Warren, the younger heroine of the play, and because her tongue refuses to speak the words she writes them on a piece of paper and passes them to the two men on the stage. By way of a new bit of business, and with the kind permission of Mr. Shaw, Mr. Daly might direct his Vivie to pass them over the footlights, and let the audience take them home as souvenirs. That would remove all danger of the house being raided by police, which might happen if the words were spoken. It does not appear in "Plays Pleasant and Unpleasant" what were these two words by which Vivie Warren described her mother, but two words that describe the play are, "Cancer Drama-tized."

Mrs. Warren's Profession is an old one, old as the world, having reached its perfection in Babylonish days. Its name commences with "p," and it is never mentioned, although sometimes practiced, in what is known as the best American society. Mrs. Warren having come to England to pay a visit to her clever daughter of twenty-two, who has reached great altitudes educationally, reveals to her her manner of life and the source or sources of her income. Her male partner in the "hotels" at Brussels, Vienna and elsewhere on the Continent explains that there is a yearly profit of thirty-five per cent. from the "hotels." And Mrs. Warren proceeds with a defense of her ancient profession. She does not attempt to poetize about it, but she does prove that it pays.

"Why shouldn't I have done it?" exclaims Mrs. Warren, whom the playwright sums up as a "fairly presentable old blackguard of a woman," to her listening and judging daughter. "The house in Brussels was real high class—a much better place for woman to be than the factory, where your Aunt Jane got the lead poisoning that killed her. None of our girls was ever treated as I was in the scullery of that temperance restaurant, or at the Waterloo bar, or at home. Would you have me stay in them and become a worn out old drudge before I was forty?"

"But why did you choose that business?" asked the clever daughter. "Saving money and good management will succeed in any business."

Yes, saving money. But where can a woman get the money to save in any other business? Could you save out of 4 shillings a week and keep yourself well dressed? Not you. Of course, if you're a plain woman and

can't earn anything more, or if you have a turn for music, or the stage, or newspaper writing, that's different. But neither I nor I had any turn for such things; all we had was our appearance and our turn for pleasing men. Do you think we were such fools as to let other people trade in our good looks by employing us as shopgirls, or barmaids, or waitresses, when we could trade in them ourselves and get all the profits instead of starvation wages? Not likely. Don't you be led astray by people who don't know the world, my girl. The only way for a woman to provide for herself decently is for her to be good to some man who can afford to be good to her. If she's in his own station of life let her make him marry her; but if she's far beneath him she can't expect it. Why should she? It wouldn't be for her own happiness. What is any respectable girl brought up to do but to catch some rich man's fancy and get the benefit of his money by marrying him? As if a marriage ceremony could make any difference in the right or wrong of the thing."

The bread and butter miss in her brother's trousers will also be regaled with this choice bit of dialogue between the returned mother and the inquisitorial daughter:

"Who was my father?"
"You don't know what you're asking. I can't tell you."

"How can I feel sure that I may not have the contaminated blood of that brutal walter [the partner in the thirty-five per cent. profit hotels] in my veins?"

"No, no! On my oath it's not he, nor any of the rest that you have ever met. I'm certain of that, at least."

"You are certain of that, at least. Ah! You mean that that is all you are certain of. I see. Well, that is enough for to-night."

And "Mrs. Warren," who is Miss Vavosour, she having dispensed with the trifles of matrimony to this time, when she is fifty, cries out:

"Oh, the hypocrisy of the world makes me sick!"

The reader of "Mrs. Warren's Profession" is sick, too, but it is Mrs. Warren and her defense of the profession whose name commences with "p" that makes her sick.

Like "The Woman Who Did," without the purging and sanctifying tragedy at the end; like De Maupassant's nightmare of fiction, "Strong as Death," a comedy shadow of Ibsen's virile tragedy, "Ghosts," is this unwholesome play of this oftentimes unwholesome man. There is no splendid conflict between the good and evil dwellers in any soul, no overwhelming surge of the emotions, no great love before which the world's conventions are driven as leaves before the wind. It is all sordid, hideous, every phase of the question resolving itself into the question, "Does it pay?" And the bread and butter miss is forced to conclude that it, the profession commencing with "p," does pay.

Even in the theory that the moral play is the play in which immorality is punished, Mrs. Warren's Profession finds no justification. Her daughter, unconvinced by her mercenary arguments, tells her to go her way to the "hotels," and she will go hers, which leads to an "actuarial calculations office," and earn her living by mathematics instead of magnetism. Mrs. Warren snivels a bit, but it is certain that her easy Epicurianism will soon adjust itself to the loss.

There is not a sympathetic character in the parade of a self indulgent parson, his irreverent son, the vicious mother, her titled "hotel" partner and her sentimentless daughter. Having read "Mrs. Warren's Profession," one wonders why it was written.

Mrs. Warren's plea for the lazy, moralless scullery maid who would be rich awakens no sympathy. As a veiled lecture on socialism it cannot stand alone.

Audiences of any age will wonder why they were asked to drink at this foul pool. And if I read aright the American temper and taste there will be a revolt against this Irish nastiness that has not that mitigation of French dramatic nastiness, a lively wit.

"Nobody cares about the poor playwright," said Paul Potter, author of *The School Girl*, which he describes as "pastoral and idyllic," and *The Conquerors*, which isn't; but talking a little later about that same playwright he recalled the days when he belonged to the "Ten o'Clock Club," that informal aggregation of dramatic writers who cross each other's paths and talk shop two hours before midnight about Herald Square. He was a *Herald* man then, a general writer, but leaning with a Pisa tower kind of angle toward matters theatrical. It was he who dramatized "Trilby," and he has evolved to the grateful point of living in luxury at Geneva on the royalties from his plays. He looks like a well fed English priest, but having spent half his life in America has acquired the Yankee infection.

A protégé of the Frohmanns, he characterizes himself as Vice, Daniel Frohman as Virtue and Charles as Vacillating Between.

The great man returned to his birthplace is always an interesting spectacle, especially to himself, in whom he always has a deep, perennial, psychological interest. But Raymond Hitchcock doesn't like to visit his native Auburn. The Auburnites always turn out in mighty force to see their funniest townsman. They packed the new 4,000 capacity theatre to choking when he stopped there on his way to open his season at Chicago in *The Yankee Consul*. But Auburn's comedian son is so sacred to Auburn that it refuses to laugh at him. It looks at him in solemn pride and awe and never smiles. He made a curtain speech on his last trip.

"I was born in this town." The words

come in the inimitably lazy Hitchcock drawl. "My mother used to lift me in her arms to let me see the 'crazies' as they passed by. I think that I must have developed those eccentricities, which people are pleased to call funny, while I was watching these lunatic processions of yours."

The silence was thick. The faces of the audience were awed and awesome. Not a sound stirred the solemn stillness except when Eva Davenport dropped a pin in the wings.

It was like the return of Corse Payton to his California village after he became an actor. A gravelike silence greeted him when he went upon the stage. The stillness of death followed his every line, and pursued the crushed Corse to his dressing-room. His father, who was sheriff of the town, came behind, exuding pride at every pore.

"Great night for the folks!" said the actor's father. "Did you ever see a man get such a reception as that in your life?"

"I never did," groaned the actor. "I wonder why they don't like me."

"Like you?" he said. "Like you? Why, they're out in the street now offering bets that you'll be the next Booth."

"But the house was perfectly still."

"Still!" The father's chest was distended with pride. "Yes, wasn't it? I never see such a quiet, well-behaved house. I took good care it should be quiet. Before the show came I made it my business to go around town and give it out plain that if there was any demonstration in this place when my son Corse came to town I'd have the whole durned population in jail."

Think, girls, of a stage-manager who says softly at rehearsal, "If you don't mind we will go over that scene once more." There are stage-managers who bellow, and stage-managers who caw, and those who roar, and those who swear as never Peter swore, their expressions differing according to the sort of animal they are, but a stage-manager who speaks in a natural voice and begins an order with, "If you don't mind!" No, girls, he isn't a dead stage-manager who conducts choir rehearsals in heaven. He is George Marion, general stage-manager of the Henry W. Savage forces, and the members of the Savage companies declare to a woman that they would die for him.

While Winchell Smith is lying at the Presbyterian Hospital making a brave man's fight with fever, the members of the profession who go to the big hospital to ask in hushed voices, "How is he to-day?" are talking of the fine flavor of his genuine young manhood. He is not known to have more than one enemy, and that a man on whom he had conferred benefits. But let an experience so commonplace pass into forgetfulness.

There is the gilding of romance in the association of Winchell Smith and Arnold Daly in their production of *Candida*. The young actors had been friends since their first season, and when Arnold Daly, cast for two successive failures, and Winchell Smith, playing a thankless part in *The Girl from Kay's*, met to commiserate, they were strong in their belief that a barren theatrical season was the time for a good production, but weak in their dollarlessness. Yet potent are youth, brains and enthusiasm. The boys smote the rock of circumstance, and from it gushed a stream of something like \$350.

The \$350 furnished the layette for the dubious infant *Candida*. Mrs. Winchell Smith,

who in the days when she was Grace Spencer served a term on Park Row, offered to do the press work gratis. And so *Candida* grew and thrived and flourished and prospered, its career a fine example of faith in a good thing.

They of the hushed voices at the hospital are recalling Winchell Smith's ingrained democracy and the promptings of his ever generous impulses—the story, for example, of his seeing chorus man of *The Girl from Kay's* leaving the theatre to seek a place where he might get his Christmas dinner for a quarter. The boy looked choky, and Winchell divined his purpose.

"Was just looking for a friend to fill the third place at our table. Come along, old man. The little wife will be disappointed if I don't bring home the handsome guest I promised. You'll be doing me a favor. I won't take 'No!'"

And arm in arm principal and chorus man walked to the fire lit little apartment, and were greeted by a gracious hostess and grateful Christmas odors from the kitchen.

To this man who radiated good cheer the profession is wishing quick conquest of the demon fever, long life and great good cheer of his own.

THE MATINEE GIRL

JEFFERSON WINTER'S ILLNESS.

Jefferson Winter, youngest son of William Winter, of the New York *Tribune*, was sent, on July 30, from Mentone, Cal., to the California Hospital, at Los Angeles, where he had immediately to undergo an operation for appendicitis. He bore it well, and there is every reason to expect that he will make a good and rapid recovery. His wife (Elsie Leslie) is with him. The operation was performed by the eminent surgeon, Dr. W. W. Beckett. Mr. and Mrs. Winter are members of Joseph Jefferson's company.

CUES.

Chauncey Olcott begins his next season Aug. 25 in St. Paul. His repertory will include *Terence and A Romance of Athlone*.

May Edouin and Fred Edwards will return to this country in October for another tour.

Last night in Newburgh, N. Y., Jane Corcoran made her debut as a star, appearing in Frances Aymar Matthews' play, *Pretty Peggy*.

THE REAL LADY MACBETH.

It is a far cry from melodrama to Shakespeare. And yet the impossible villains and asinine heroes of our modern "thrillers" are no more unreal than are the false conceptions often held regarding many Shakespearean characters.

We will not endure a natural Juliet. We must have deep tragedy in the role, with subterranean bass in the potion scene. Therefore Juliet must have outgrown her girlishness and be heavy and stagey, or be damned by convention. Even Edwin Booth dared not do *Coriolanus*, because he lacked the height and girth which a popular fallacy demanded for that great aristocrat. It was a long time, indeed, before Shylock escaped from the low comedians who sought to make him funny instead of vicious; and it is only a few years ago that I had a merry war with certain Boston critics because Irving would not make Macbeth a Bowery ruffian.

Of all Shakespeare's women not one has been so persistently misunderstood as Lady Macbeth. From Heine, who called her a "beast" (judging her by himself, no doubt), to Franz Horn, who endowed her with all the virtues, the character passes through every degree of attack and defense. Horn quaintly insists that Macbeth and his lady planned the murder of Duncan at some period earlier than the opening of the play. If this idea, which is far afield, could be sustained by the facts, then there would be some excuse for the fierce, masculine Lady Macbeth of bygone years. But there is no proof of this. On the contrary, a careful study of the text, as it has come down to us, shows conclusively that the idea of Duncan's murder taken active form only after Macbeth has met the witches.

It is possible that a scene in the first act—perhaps between Scenes VI and VII—has been lost. Yet it is more likely that Lady Macbeth's lines:

Not time nor place
Did then adhere, and yet you would make both,
refers to the letter read in Scene V.

Lady Macbeth is a materialist. She does not indulge in speculation. Her willingness to "jump the life to come," unhampered by any present doubts and fears, enables her to laugh at the moanings of her uncertain, hesitating lord. And yet she loves the man; because it is for his glory, not hers, that she strives and plans.

Macbeth dreams of the crown. He would have it, even by murder. And yet—and yet—and yet! He dawdles, argues. "If chance will have me king, why, chance may crown me without my stir."

And so, when the decisive moment comes, when the "if" becomes "must," he dodges and turns; would "wrongly win," yet "not play false," exactly as his clear-eyed, clear-brained wife foretells.

Lady Macbeth is intensely human. She is active, keen, bold; direct in everything. Withal, she is cunning. Her face is never "a book where men may read strange matters." She knows well how to "beguile the time."

No worse error has ever been made than that of looking upon Lady Macbeth as a rough, brutal murderer. To her—because she lived in a rude age—one life was nothing. Macbeth had slain many in battle. To her, then, "this night's great business" is a battle for a crown, the result being "sovereign sway and master-dom."

In her imperious mind the end justifies the means. But note: that end—the crown—being achieved, she has no further share in Macbeth's evil deeds.

It is our own fault if we cannot understand her. As a great artist in painting a storm scene gives us the ragged, wind-driven clouds, a bending tree, a bit of foam tossed high in air, but does not trouble himself over every scurrying leaf nor spear of bending grain, so Shakespeare draws his characters with a few bold, accurate strokes, leaving us to fill in the minor details.

When Lady Macbeth's hand is stayed because the king resembles her father "as he slept," we get one of those high lights of character, plain as the noonday sun in a cloudless sky. Would a coarse, brutal fury, a fierce, savage, unsexed creature have hesitated? Not for an instant.

Opinions regarding the character of Lady Macbeth are almost as numerous as the writers thereof—and their name is legion. Perhaps the most perverted view is that of Story, who says, concerning Mrs. Siddons in the role:

"The Lady Macbeth of Mrs. Siddons is the only Lady Macbeth we know and believe in. She is the wicked, cruel wife, urging on her kind-hearted husband to abominable crimes, solely to gratify her own ambitious and evil nature. She is without heart or remorse—a fiend-like creature."

Goethe calls her a "female fury;" and even James Russell Lowell compares her to that wretched Greek strumpet, Clytemnestra, who murdered her husband that she might continue her life of prostitution. And Salvini, in a *Century* article, adds to these absurdities by declaring that "we hear from her no word of remorse; we see in her no sign of fear or dread of future expiation."

All these views are directly contradicted by the text, if we will but read it intensively. "Naught's had, all's spent," she cries from the depths of her tortured heart. And her conscience, like an avenging Nemesis, is forever at work, driving her on to those "thick-coming fancies," from which there is no escape until the grave blots them out.

CHARLES TOWNSEND.

GREENWOOD'S DRAMATIC SHRINES.

Second Pilgrimage.

With an antiquarian interest, aroused by the memories of the theatrical favorites of the past, we wend our way through the portals of Greenwood Cemetery on our second pilgrimage to its dramatic shrines. To-day we will take a different direction from that of our last visit, and we will start to the left.

Here, within a stone's throw of the entrance, and near the plot in which lie the unfortunate victims of that terrible disaster, the Brooklyn Theatre fire, is the grave of the actor-manager, William Wheatley.

A fine bronze medallion showing his profile is on his monument. His brother managers, Jarrett and Palmer, are buried here in another section of the cemetery. The Black Crook contingent is well represented here, for Charles M. Baras, its author, and Wheatley, Jarret, and Palmer, its managers, are buried here, as is also Pauline Genet, who was burned in the wings of Niblo's Theatre while playing in that spectacular piece. She lies on the Hill of Graves.

Henry David Palmer is in lot No. 22,805, section No. 154, with a granite column over his grave. Henry Jarret lies not far away.

A little further on from Wheatley, and off from the road, Bernard Flaherty—"Barney Williams"—the once popular Irish comedian, and brother-in-law of William J. Florence, is buried. A fine marble bust of Williams occupies a canon-pied niche in his tombstone.

Upon the hill, near where the veterans of the Mexican War lie, Edwin P. Christy is buried in an underground vault. Further over on another hill William H. Bernard, another old time minstrel, is buried under his real name, William H. White.

Another White, and a still more famous minstrel, is Charles T. White, born June 4, 1821, and died January 4, 1891. White is buried in lot No. 19,858. Seneca Durand is in the same plot. Old Charlie White is visited seldom now by any of the thousands whom he entertained. Near White's grave is the grave of Louis Moreau Gottschalk, the eminent pianist and composer, whose brilliant life went out in Brazil in 1869. His body was brought to Greenwood by his family and here interred. A large monument stands at the head of the grave, and in the surrounding trees the birds sing lays whose beauty recalls the entrancing music of which he once was master.

Still continuing our leisure wandering and working into the middle of the grounds, we begin to come upon the graves of those who were famous in the past. Here, on what is called the Hill of Graves, we find the last resting place, the humble grave of that great tragedienne, Mrs. Duff. In grave No. 805, public lot No. 8,999, this great artist, about whom Joseph N. Ireland, the historian of the New York stage, wrote a volume, this entrancing woman, who was the first love of the Irish poet, Thomas Moore, lies in a grave marked by a small marble stone that bears but this inscription: "Mother and Grandmother." "No storied urn or animated bust," perpetuates a memory of her genius to posterity, and in the obscurity of this humble grave she sleeps, unvisited by the throng. Not far away is a stone bearing this inscription: "Joseph Brooks. Alas. Poor Yorick!" And another in lot No. 8,880 reading, "Amelia Margaret Inman, the English Ballad Singer, Died May 17, 1859, Age 22 Years.

"Death takes away the happy and the young, And leaves the life most loathsome and most long."

Who these two were the present writer has been unable to discover. Colonel T. Aliston Brown's first book says nothing regarding them, and when that authority is silent, obscurity reigns indeed. Near Mrs. Duff, in lot No. 8,999, lies Di Fernando Palmi, the father of Italian opera in New York. Nearby is George Percy Farren, who died August 18, 1861, aged fifty-three years. Milly Cavendish is also near here.

In comparatively adjacent public lots Henry Hunt, Mrs. John Drew's first husband, and Harry S. Chapman are buried. Both have small memorial stones over them. Chapman died May 23, 1865, aged forty-three, and is interred in lot No. 179,555, off Grove Avenue.

Our wandering has now become marked by irregularity, and our footsteps lead us here and there, where we come across the tombs of many whose names now seem like a history of the past.

Near the plot of "Boss" William M. Tweed, under a marble slab that lies full length on a sloping hillside, Thomas Dartmouth Rice—"Old Jim Crow"—is buried. Rice died September 19, 1860, aged fifty-two years. The youngster whom he dumped from his bag to the stage on that historic night many years ago and advised to "jump Jim Crow," is still playing his inimitable "Rip Van Winkle." Near Rice is the grave of "Dolly" Davenport, a name that will recall pleasant memories to old theatregoers.

On a hillside near Twilight Dell, in a grave marked by a handsome monument, the ill-starred James Owen O'Connor is buried (as report hath it) standing up. The lot is No. 28,798.

Now we find the grave of Humphrey Bland and also that of Eliza Dillon, the wife of the noted English actor, Charles Dillon. Under a granite block bearing the dates 1819-1870 James Gilbert Burnett sleeps, and after life's fitful fever Kate Newton Backus, a once famous actress and the first wife of Charles Backus, the minstrel, rests in lot No. 21,359, section No. 174. Kate Newton sleeps alone here with a neat cross to mark her grave. Charles Backus is buried in the family lot of his second wife, in Mount Hope Cemetery, Rochester, N. Y. Eliza Newton lies in Evergreen Cemetery, Brooklyn.

In lot No. 779, section No. 148, is a famous actress of the past, whose name will ring in the memory of the old timers until the old timers have ceased to have a memory. This woman is Mrs. J. J. Prior. Mrs. Prior died of a hemorrhage while acting in Boston. Her death occurred on October 9, 1883. She was buried in Greenwood three days later. Mr. J. J. Prior died in Toledo, Ohio, May 1, 1875, aged 52 years. His remains were not brought to Greenwood.

Isaac Clark Pray, a famous dramatist and critic of a former age, lies in lot No. 19,455, section No. 173, with a tall granite shaft to mark his place of interment.

Our steps now stop in front of the grave of George Bellmore, a famous English melodramatic actor, who died while playing in this country. Continuing our wandering, we find the grave of Nathaniel B. Beiden, who was born in Connecticut in 1810 and died in New York April 13, 1872, aged sixty-two. We also find the graves of

James S. Charles and the Dodsworths, famous bandmasters.

In lot No. 1,866 Percy Gaunt, the musical director of Hoytian farce comedies, and composer of such rollicking popular tunes as "On the Bowery" and "Push Dem Clouds Away," is buried. Near here we also find that famous portrayer of old Bowery villains, Henry Hincklin. Hincklin was born May 21, 1810, and died January 17, 1853. Isabella Hinckley (Sugini), who died in New York July 5, 1862, is buried here, not far away, as is also Isabella Cubas, the once famous danseuse.

Now we stand in front of a lot that holds three ivy-covered graves. As we gaze on the grave which lies to the left, we lift our hats reverently to the genius of the greatest Camille America has ever seen. Mathilde Heron. Not far away is the family plot of the still popular Kate Claxton Stevenson.

John Parker, the celebrated ballet master of the past, who died in New York December 23, 1858, aged sixty-five years, is buried near the Shelter House.

Mrs. Wheatley, mother of William Wheatley, is buried at the junction of Vista and Southwood avenues, a long distance from her gifted son. With the thought upon us that there are others here who claim the debt of remembrance, we are forced to forego any further search, as the shades of twilight are settling down over the trees and the soft voices of eventide are coming with hushed murmurs on the vesper breeze. To-morrow shall be another day, and the sprigs of rosemary still hold out.

With the dark settling down on them who once knew only the glory and the gleam of life and the glittering pageantry and show of the stage, we leave them far from the haunts of men and the scenes in which they moved. Yet here is quietness after all the stress and strife and peace after all the disappointments and the pain. Here under the faint light of the far off stars we leave them. Leave them to the whispering darkness and the mercy of the Infinite.

WILLIAM SIDNEY HILLIYER.

AL G. FIELD.

Al G. Field, whose portrait appears on the first page, was born in Loudon County, Va., and is a descendant of the best Virginia and Maryland families. His career as the manager of the minstrel organization known as the Al G. Field Minstrels extends over a period of twenty years. He has traveled longer with his own organization than any other theatrical manager in this country, with possibly one exception. From the day of its organization to the present time the company that bears his name has been successful, due in a great measure to the indefatigable energy of its projector and to the strict business methods which have always governed the enterprise.

It has been the policy of Mr. Field to give his patrons an entire change of programme each succeeding season. This policy has entailed enormous labor. No sooner has one season fairly begun than Mr. Field has his plans formulated for the next. Every detail pertaining to the performance is planned and superintended by Mr. Field, and every design for advertising comes under his immediate supervision: consequently the amount of work he has performed in his many years of active service is astonishing to those who surround him.

For many years previous to and ever since the organization of his company Mr. Field has appeared as a performer. He has never had a lithograph or cut made depicting him in a character that he has assumed. A three-sheet and a one-sheet portrait is the extent of the advertising he orders for himself, nor will he permit any of the usual titles bestowed upon themselves by others in his line of business to be attached to him. "Emperor of Minstrelsy" or "King of Minstrelsy," if written in connection with the name of Al G. Field, would subject the writer to a passport if in his employ.

The one fact that Mr. Field is justly proud of is the high financial standing of his organization. In all of the years this company has been before the public it has promptly met its financial obligations in every instance, and to this fact Mr. Field ascribes a very great amount of his success.

For several years past the name of Al G. Field has been connected with other amusement organizations. Henceforth Mr. Field announces he will give the Al G. Field Greater Minstrels his undivided attention.

ENGAGEMENTS.

By Henry W. Savage for his production of *Parsifal*: Florence Wickham, Pearl Guzman, Celeste Wynne, Marguerite Liddell, Charlotte George, and Harriet Cropper. Miss Guzman was the prima donna of The Prince of Pilsen company, and Miss Wynne headed The Chaperones company last season. Both of them have consented to sing minor roles in *Parsifal* to oblige Mr. Savage.

Walter Hawley, with F. W. Lloyd's new musical production, *A Boy Wanted*, as stage director and to play a prominent part.

Hazel Iris Wright has canceled her contract with Forrest and Mittenthal, to accept a New York engagement.

Charles Walcott, with Maude Adams, in The Little Minstrel.

Samuel Reed, by Amelia Bingham for one of the principal roles in her new play *The Vital Issue*, by George Middleton.

Christie MacDonald, by Henry W. Savage, to sing the role of Hun-Bun in *The Sho-Gun*, which opens in Boston Aug. 22, and follows The County Chairman at Wallack's in October.

Edna Hickey, by Sidney R. Ellis, for the part of Olga in *Darkness Russia*.

Edmund Breeze, by Henry B. Harris, to play Jeff Cabell in *Ranson's Folly*, in which Robert Edeson will begin his fourth season as a star in Boston on Sept. 19.

George W. Mitchell, with *In Old Kentucky*.

Samuel Colt, with *Bird Center*.

Percy F. Leach, re-engaged for the comedy part and as stage director with Fred Berger, Jr.'s, *Liberty Belles*.

Charlotte Townsend has resigned from the Avenue Stock company, of Detroit, to open in Toledo Aug. 14 as Kathryn Osterman's leading woman in her play, *The Girl that Looks Like Me*.

Josie Stoffer, for *Down on the Suwanee River*.

Belle Gold, for *Superba*.

Robert Ridden, for *A Modern Viking*.

Frank E. Patton, by *James K. Hackett*.

Asa Lee Willard, for *Jim Bludso*.

John Tyrrell, for *In Old Kentucky*.

DEATH OF MAMIE GILROY.

Mamie Gilroy, the long popular soubrette and comic opera singer, died suddenly of heart disease at her home in this city on Aug. 8. She had been in poor health for some months, but latterly she seemed to grow better and was preparing to go on the road this season in *The Mocking Bird*, in which she was to play the stellar role. Her sudden death was a great shock to her numerous friends in and out of the profession.

Miss Gilroy was born in New York city in 1877. At the age of five years she made her first appearance, playing Willie in *East Lynne*, supporting Madame Modjeska. Subsequently she played child roles with Fanny Davenport and Agnes Robertson, and at the age of ten she became a regular member of A. M. Palmer's company at the Madison Square Theatre. After that engagement she played Topsy for a season with the road company, and following that she was for two seasons the scutte of M. B. Curtis's company in *Sam'l of Posen*. Next she was a member of the Gray comic opera company; then she played the soubrette role in *The Fakir*, and in the Summer following she was the soubrette of the Cordray Stock company in Portland, Ore.

While she was playing in Portland her work was seen and much admired by George Thatcher, who engaged her to originate and play the leading role of Mildred in his production of *Tuxedo*. In that part she made a decided success. Next she originated and played for several seasons the role of Bossy in *A Texas Steer*. She also originated the role of the Daughter of the Regiment in *A Milk White Flag*, and was a member of the Hoyt companies for seven years. She succeeded Clara Lipman as Julie Bonbon in *The Girl from Paris* and played that role for two seasons. She was for a time a leading member of the Girard Avenue Theatre company in Philadelphia and was later with the Bowdoin Square company in Boston. She also appeared successfully in vaudeville in a sketch called *Lady Bountiful*. She made her final appearance on Broadway last season in *The Giddy Throng*.

Miss Gilroy was a member of the Professional Woman's League, the Actors' Society, and was one of the three women members of the Theatrical Mechanics' League. She is survived by her brother, John Gilroy, and two sisters, all of whom are members of the profession. The funeral services were held on last Thursday afternoon and the interment was made in Calvary Cemetery.

The Rev. Father Kenney, of the Church of Our Lady of Mount Carmel, read a short service at the family home, and there was a later service in the chapel at the cemetery. Representatives were present from the Professional Woman's League and the Theatrical Mechanics' Association, and there was a profusion of flowers, sent by friends and admirers of the dead actress.

LEE SHUBERT RETURNS.

Lee Shubert, of Shubert Brothers, who has been abroad for two months, returned last Tuesday on the *Kaiser Wilhelm der Grosse*. He secured options on a dozen plays, among them George Bernard Shaw's *Man and Superman*. He will produce it with a cast headed by Robert Lorraine. Mr. Shubert also had a talk with Mr. Shaw on the subject of writing a piece for Ada Rehan. Mr. Shaw read to Miss Rehan a scenario which pleased her very much. Mr. Shaw evidently fears, though, that his play for Miss Rehan will cause too much talk and take up too much space in the daily, weekly and monthly publications.

Before Wilson Barrett died Mr. Shubert arranged with him for the American production of *Lucky Durham*, which he had just finished and which he expected to produce next month at the Comedy Theatre. Mr. Shubert also engaged Edward Terry for an American tour. He will open at the Princess Theatre on Jan. 9. He will bring over here his entire English company from Terry's Theatre, where he has been playing in the comedy *The House of Burnside*. This and a repertoire of his earlier successes Mr. Terry will produce in this country. Ida Rene, who is the latest English rival of Yvette Guilbert, will come over here next month, and will have an important part in one of the Shubert comedies.

In Vienna Mr. Shubert saw a performance of *Taps*, in which Herbert Kelcey and Effie Shannon will be seen next season. In Berlin he made contracts with two or three composers for a series of German operatic pieces which will be produced in America almost as soon as they are in Europe. The Shuberts do not expect to open their new London Waldorf Theatre for a year, but the foundations have been laid. The building is to be like the Waldorf-Astoria here, except that it will not be so big by two stories. It is to have a hotel as well as a theatre. The Shuberts will have nothing to do with the hotel, though. They will confine themselves to the theatre, in which nothing will be presented but American productions.

PAUL POTTER TALKS.

Paul M. Potter arrived from Europe on the *Kaiser Wilhelm der Grosse* last Tuesday. He said that he had brought over several French manuscripts for Charles Frohman, but he wished to emphatically state that he was not Frohman's agent, business representative or sentinel. He is simply a friend of Frohman's who has called to his attention many European plays.

Mr. Potter expects to stay here until the holidays. Mr. Potter said that *The Schoolgirl* is different from the usual musical comedy or musical farce, because it is pastoral and idyllic.

Mr. Potter's next play will be *The Girl Who Forgot*, a Swiss piece located in the Alps. It has been written for Mary Mannerling, who will use it on her return to the stage.

CUES.

The dissolution of the firm of Ward and Vokes is announced. They are separating for the reason that Mr. Ward believes he is rich enough. When the company again opens its season, Sept. 1, William West will be seen in the part formerly played by Ward.

Francis Neilson, stage-manager for grand opera at Covent Garden, London, arrived from England on the *Majestic* last Wednesday to stage *The Second Fiddle*, a play of Bohemian life by Harry B. Smith, in which Louis Mann will star.

J. E. Miltern opened this week in New York at the People's Theatre in his great success, *Ralph Grimes*, the polished villain in *The Queen of the White Slaves*. Mr. Miltern has signed a two years' contract with A. H. Woods of Sullivan, Harris and Woods.

REFLECTIONS



Photo by Dana, New York.

Miss McManus, whose picture appears above, is the unusually promising child actress who originated the part of Asia in *Mrs. Wiggs of the Cabbage Patch*. She is still playing the part and winning praise both for her natural, bright manner and her prepossessing appearance. Miss McManus is especially endowed with good looks, like many another girl of the Emerald Isle. She was born in Kilkenny, Ireland, and came to this country when she was an infant. When five years old she made her first appearance on the stage in Robespierre with Henry Irving in New York. Her next engagement was with Richard Mansfield in King Henry V, and later she was in All on Account of Eliza. Miss McManus toured the country with Andrew Mack in Tom Moore, and traveled again as Cissy Denver in *The Silver King* after an engagement at the American Theatre, New York. A still more successful engagement was to follow, that as Levinia, the spiteful girl, in *The Little Princess* with Mille James. She played the part of Danny in *The Deemster* on short notice, being engaged in New York on a Saturday and going on the next Monday night at North Adams, Mass. Miss McManus began her Asia at Atlantic City last October. She is a near relative of Bishop Owens, of County Monaghan, Ireland.

R. E. Graham assumed the role of August Melon in *Piff, Paff, Pouf* at the Casino last Monday night and made a very favorable impression. Fire which started in the five-story building at 251 to 257 Main Street, Buffalo, just before 4 o'clock last Monday afternoon caused a loss which is estimated at \$400,000, and for a time threatened the Academy of Music, next door, where a play was being produced. The prompt appearance of Assistant Fire Chief Murphy on the stage in the Academy of Music prevented what might have been a serious panic.

Mrs. Jane Woodend signed with Kirke La Shelle last Tuesday to play a part in *Checkers*. Her first appearance will be at the Academy of Music on Aug. 22, when she will be seen in the part of Clara Esmond. Mrs. Woodend was before her marriage Jane Howard. Her father, who is now dead, was for many years President of the Fourteenth Street Bank. Her engagement in *Checkers* is due to the fact that Dr. Woodend and Kirke La Shelle are old friends.



The Toreador at the Tivoli Aug. 2-8 is the sensation of the week; not only this, but it is the biggest thing we have had in days. Never has the management of this house given anything so complete as the presentation of The Toreador. The Tivoli management have gone far beyond any of their former efforts and, first of all, they made a great move by engaging the popular San Franciscan boy, Melville Ellis, when he was here last season with the Rogers Brothers. Mr. Ellis was in the original production with Francis Wilson. He is playing the old Spanish Toreador and makes one of the big hits of the opera. John Dunsmuir is the real Toreador and sings magnificently. Willard Symes has the role of the nobleman and gives much dash to the part. His imitation of a music hall prima donna was a screaming success and he was repeatedly encored. Kate Condon was the fiery Teresa and had the real Carmen dash and spirit. Her songs were beautifully sung. Dora De Fillippe, Mary Young, and Carrie Reynolds were charming and capitally suited their roles. Bessie Tannehill as the rich widow looked exceedingly fetching, and her stunning appearance left the audience breathless. Schuster was the dancer and John P. Keane the animal buyer. Mr. Chapman appeared as the Governor of Valencia and sang his solo capitally. The costumes were truly wonderful, and so many changes were there that it does not seem possible that the production could be only for a few weeks, so great must the expense have been. The name of Melville Ellis is upon the lips of every Tivoli patron, for it is he who so ably assisted Mr. Hartman in so ably presenting this brilliant opera. There is a long run in store for this opera, and packed houses have been the rule this week.

The Whirl of the Town, a three-act musical comedy by Hugh Morton and Gus Kerker, was presented at Fischer's Theatre 1-8 to the usual packed houses of a first night. Although the performance lasted until 11:30, the audience did not leave their seats, which is proof that the performance was a good one and will be a big success. The songs were all especially catchy, and each member of the co. has at least two to show his or her versatility. The decided hit of the evening was made by Nora Bayes, the new soubrette, in a good song called "Mile, New York," with imitations. She is a very clever mimic and sings her songs convincingly. Dorothy Morton was laboring under an unfortunate disadvantage through a very annoying cold, but went through her work bravely. Flossie Hope, the clever little dancer, made her appearance after many months and was warmly welcomed. Her dances were all new and attractive. Bob Cady brought forth many a laugh, and Bobby North did some clever coon singing. The production is a very worthy one and is sure to hold the boards many a day.

On Sunday afternoon, 1-8, the Nelli co. presented the ever popular war drama, Shenandoah. The week's business has been especially large, as this stirring play has many followers. The delightful work of the Nelli co. is always an assurance of a fine performance. Nelli as Karchival West was admirably cast and his support was all that could be desired. Edith Chapman as the loyal Southern sweetheart of a Union officer portrayed the character in her usual charming manner, while Frances, Fay, Wallace, and Katherine Gilmore fitted their roles in clever style. John W. Burton as the brusque general was excellent, and Donald Boles made a hit as Captain Heartsease, the bashful lover. The battle scene at the end of the third act was very realistic and brought forth cheers and applause.

The California Theatre is still giving us melodrama. On Sunday night, 1-8, Elmer Walter's Stock co. presented The Buffalo Mystery, a wild play with many characters and startling occurrences. Theresa Belmont Walters, the leading lady, did the admirable work of the play, that offers very little opportunity for acting. On Wednesday night A Thoroughbred Tramp was revived and proved a more enjoyable performance. Next week the same co. will present A Millionaire's Tramp.

Henry Miller and co. are still presenting Mice and Men for the second week of his engagement 2-8. Next week the co. will be seen in a play entirely new to this country, though it has been running in London for several seasons. The play is called Joseph Entangled and is from the pen of Henry Arthur Jones. Hilda Spong will make her appearance with Mr. Miller in this play, and the demand for seats is large.

The Central is presenting an unusually good play this week, 2-8—Sergeant James, an heroic drama, which was Kirke La Shelle's big production last season. The story is an interesting one and depicts the life of a career soldier, and shows the grim life of "the man behind the gun." The scenery is very elaborate and the stable scene, in which the many men are going about their many duties, is true to life. Juliet Crosby, who has come from the Alcazar to take the leads, is given a good chance to show her cleverness, and decidedly grasped the opportunity. Mayall also has a good role, and his work with Miss Crosby was especially delightful. Verne Casto as Elizabeth Burridge captivated the house by her charming ingenue work and has become a great favorite in the short time of two weeks. All the favorites were in the cast, and a great performance it was. Next week, Hart's Bunch of Keys will be given.

The Alcazar has been packed every performance this week, 2-8, and the popularity of White Whittlesey and the Alcazar Stock co. still continues. The play this week was the pretty romance, The Lady of Lyons, by Bulwer Lytton. It is a long time since we have had a performance of this play, and its revival has proved a success, although it is out of the usual run of plays which are now presented. Mr. Whittlesey made a very attractive Claude Melnotte, and Miss Lawton, who is to be the new leading lady at this house, has given the finest performance of her career in this city. Miss Lawton has been with the Central Stock co. for nearly two years and during this time she has given many delightful performances. But her work last week adds great praise to her reputation. Mr. Connor as Beaumant was good and looked the part. Mr. Osborne's Colonel Dumas was a fine character portrayal. The balance of the cast were well up to the standard, and the stage settings were very artistic. Next week the co. will be seen in Sheridan; or, The Maid of Bath.

OSCAR SIDNEY FRANK.

MINNEAPOLIS.

Sardou's Gismonda was excellently presented by the Ferris Stock co. assisted by Florence Stone July 31-8 at the Lyceum Theatre. The play was finely mounted and given with a regard for detail that was commendable. Miss Stone assumed the title-role and repeated her successes achieved in former roles by the same author. She was particularly affective in the fourth act, when her love for Almerio overcame her pride and she acknowledged her desire for marriage with the hireling, who had so long worshipped her and whom she had so long spurned. Dick Ferris was a consistent and manly Almerio, and shared the honor with Miss Stone. However, he had better opportunity to display his abilities. A. Ben Beasley appeared to advantage as Accioli. Ben Johnson was a good Bishop Soproni. Charles C. Burnham did well as Basiliades. Burt McCann made a good Drakos, while Frederick Clark was happily cast as Agnello Accioli. Ernest Fisher as Lasignan, True S. James as Stradella, and Oscar Grey Briggs as Simonetti made the most of their opportunities. Lovell Alice Taylor made much of the part of Leonardo. The balance of an unusually large cast helped to give an evenly balanced performance. The Highest Bidder was the offering 7-13, and served to bring out the best in the company. The play will bring out, and while it offers little opportunity for original work, served to delight all who witnessed it. Florence Stone was a winsome Rose Thornhill and had the sympathies of her audience from the start. Dick Ferris won hearty approbation for his work as Jack Hammerton. It is a role unsatisfactorily written and it is much to Mr. Ferris' credit that he handled it so well. The role of the choleric Bouhan Chevrol was well sustained by Ben Johnson. The repartee of this old bluffer and Sir Muffin Struggles, excellently portrayed by Charles C. Burnham, was a great delight to the audience. True S. James was only fair as Lawrence Thornhill. Louis Stone, a new member of the co., was a handsome Sir Evelyn Graine. Mr. Stone has a good stage presence, clear enunciation, and will prove a welcome addition to the co. Oscar Grey Briggs was a good Parkyn. Ernest Fisher as Joseph, Lawrence Barbour as Solomon, Frederick Clarke as Sergeant Downey, and Bert McCann as Bill, his assistant, did well in small parts. Lovell Alice Taylor was a dainty Louisa and wore some pretty dresses. Laurette Allen appeared to advantage as Mrs. Honiton. Aug. 1-8.

The Garden Opera co. pleased large audiences with La Maitresse at the Garden Theatre 7-13. San Ellis, the well known amusement manager, has closed a contract with L. C. Armstrong, immigration agent of the Canadian Pacific Railway, to bring the Ojibway Indians, who have so successfully presented the spectacle of Hiawatha at Desbarats, Ont., to this city for a two weeks' engagement. The date has not been announced, but will be in the near future.

Work on the new Orpheum is progressing favorably. The house will be ready for opening about Oct. 18.

Florence Stone will close her special engagement with the Ferris Stock co. 14-22, and will go to Federal. Miss Stone has made a host of friends during her stay here, and will leave with the best friends of all for a successful future. She has had several offers to star both in this country and England, but has not yet decided what she will do. Her plans will not be

definitely settled until after her visit to New York, for which place she leaves Sunday evening, 21. Grace Hayward will return to the co. week of 28, appearing in Thelma. Mr. Beasley is now enjoying a vacation, and will return week Sept. 4. CHARLES M. LANE.

KANSAS CITY.

The Flaming Arrow, one of Lincoln J. Carter's latest melodramas, held the boards at the Gilliss 7-18, playing to large audiences. Being the first melodrama of the season, it was to many the opening week, and the followers of this line of attractions turned out in force. The play was quite elaborately staged and costumed and was excellently played. Clarence Bellair as White Eagle scored a decided hit. Ed. S. Allen as the negro created a great deal of amusement and was well received. Helen Verner and Carolyn Mackay carried the two principal feminine roles in a most satisfactory manner. Others of the co. were adequate to the demands made upon them, and all deserve praise. An Orphan's Prayer 14-20.

The Banda Rossa opened their fifth week at Electric Park 7 to ever increasing crowds that seem larger each week. Signor Barillotti and Signor Bettiga are making decided hits with their solos and have become prime favorites. It is said the band will remain here the remainder of the month. Dare Devil Castellane, the loop the loop cyclist, failed to give his performance as advertised on account of the non-arrival of his paraphernalia, but will doubtless be in time before the week is out. The electric fountain showed a new display of hand pictures, and the pyrotechnic display was repeated. The numerous concessions enjoyed a good business.

Forest Park also is enjoying a liberal patronage, the week of 7-13 being delightful park weather. The vanderbilt drew the usual good crowds, while the many park amusements came in for their customary share of business.

Pain's Last Days of Pompeii closed their run of three weeks at Sportsman's Park 7 with the grandest exhibition of fireworks given during the engagement. The attendance was large throughout the entire run and the venture was doubtless very profitable.

There is considerable doing around the Willis Wood this week, in preparation for the opening 25, when Ethel Barrymore will be seen here for the first time since her advent as a star. The management announced that her play would be Cynthia, but the bill boards are displaying Cousin Kate posters, and it is probable a change has been made. The theatre has been thoroughly cleaned and the decorations touched up during the Summer, and will doubtless present a most pleasing appearance on the opening night.

Seats for The Burgomaster, the opening attraction at the Grand, will go on sale 10. The presenting co. numbers several familiar names of previous years and is said to be up to its former excellent standard. Oscar L. Flynn heads the cast as the Burgomaster and in his support will be found Charles Sharp, Oscar B. Ragland, George McKissock, Olga von Hatzfeld, Harriet Sheldon and a number of others prominent on the musical stage.

C. A. Hecker, formerly assistant treasurer of the Willis Wood Theatre, has resigned his position and will take up the theatre programme publishing business with the opening of the new season. Mr. Hecker has bought a half interest in the business of F. R. Rose, who has published the programmes for several of the leading theatres here for a number of years past. Roy C. Emery, who was treasurer of the Auditorium several seasons ago and who has been lately in the Convention Hall box-office, will succeed Mr. Hecker at the Willis Wood.

The Century Theatre is announced to open August 21 and will play burlesque attractions as heretofore. D. KEEDY CAMPBELL.

BUFFALO.

The Academy of Music opened its regular season with a matinee 8 with Joe Welch in The Peddler at an S. R. O. house. During the third act fire broke out in an adjoining building and but for the coolness on the part of the manager, Peter C. Cornell, the members of the co., and Assistant Fire Chief Murphy, a panic would have occurred. Eighteen hundred is the estimated attendance; and every man, woman and child was got out of the building in safety and in order when the alarm was given. There was excitement, a course, and some foolish ones shrieked and screamed, and some fainted and had hysterics, but no one was injured. On the stage the show was going on without a break. Albert Mayo, who plays the part of Sammy, was awaiting his cue. Nina Harrington and Mabel Noble were on the stage. They had seen the smoke and they tipped Mayo. He immediately made his entrance and began his lines. All the actors feared any hesitation on their part would lead to panic. Mr. Cornell and Mr. Roberts, manager of The Peddler co., then came on the stage. A few moments later Mr. Murphy arrived and he assured the audience that it was danger only to the theatre. In less than five minutes the house was cleared, without an accident, with great credit to the attaches of the theatre, when you consider that the greater part of the audience were women and children. The fire did not have much effect on the patrons of the Academy, as at the matinee on 9 the house was crowded, and business was good throughout the week.

What Happened to Jones scored a tremendous hit in the hands of Baldwin-Melville co. at the Star Theatre 8-13. William Farnum, as Jones, who travels for a hymn book house, was really funny. Mr. Farnum surprised his host of friends here as to his ability as a comedian. Let me tell you, he is a生力军. Others in the cast were L. O. Hart, Sam T. Dwyer, Thomas B. Findlay, Marshall Farnum, Gus A. Forbes, and Lucia Moore. The attraction 15-20 will be Charles Blaney's new melodrama, The Curse of Drunk.

Owing to the early opening of the regular season of the Star Theatre the Baldwin-Melville Stock co. will move to the Tech Theatre, opening 15 with a magnificent production of Romeo and Juliet. So great has been the success of Walter S. Baldwin with his stock co. here during the past three Summers that he will remain here permanently at the Tech if satisfactory arrangements can be made.

The Star Theatre will open 22 with Dockstader's Minstrels, to be followed by Rogers Brothers in their initial production of In Paris on the 29th.

The Lyceum will have as its opening attraction In darkest Russia.

Bernard Cavanaugh, who has just closed a very successful engagement in St. Louis, was in town for a few days en route to New York city.

Two very popular men of this city well known in the theatrical profession, Ed Carr and Albert Becker, will go on with A Trip to Egypt, under the management of the Shea Amusement co. of this city. Mr. Carr has been identified with Shea's Theatre for the past five years and will act as treasurer of the co. Mr. Becker will be master electrician. Here's success to the enterprise. P. T. O'CONNOR.

ST. PAUL.

The excellent presentation of Romeo and Juliet by the George Fawcett co. at the Grand Opera House Aug. 5, 6, taxed the capacity of the house opening night. It was a splendid performance. The large representative audience present and the largest that has assembled at this theatre any evening during the Summer season, evidenced the taste and demands of local patrons. In the role of Juliet Percy Haswell's victory was complete and made a pronounced hit. Her Juliet was very human and lovable, notably in the scene with the nurse. She rendered a beautiful line of the balcony scene with artistic discrimination and expressive modulation of the voice that was most enjoyable. In the potion scene she was intense and displayed great dramatic power and force. Miss Haswell dressed the part with exquisite taste. Regan Hughton as Romeo is suited to the role. His work was thorough, sincere and ardent, demonstrating his versatility and capability as an actor. De Witt C. Jennings, a young actor with pronounced dramatic ability, was cast as Mercutio and had a part well suited to his abilities. He delivered the Queen Mab speech with good accent and acted the part with commendable discretion, notably in Mercutio's last scene. Alice Butler will as Tybalt, was a royal hit, and contributed to the excellent characterization. Alfred Hudson made an excellent and convincing Capulet. The minor parts were well sustained by Alfred Hudson, Jr., Allen Fawcett, Edwin Evans, Frank Craven, Charles A. Gay, Agnes Everett, Emma Rogers, George Schrader was distinctly good as Friar Lawrence, as was also Walter Goldsmith as Friar John. The play was staged beautifully and handsomely costumed. Shakespeare's Othello was produced by the George Fawcett co. 7-10. A large and appreciative audience thoroughly enjoyed the performance on the opening night and applauded liberally. It was a triumph for the Fawcett co. George Fawcett as the Moor gave a strong and forceful portrayal. He excelled in the scene in which Othello spoke the midnight brawl in which Cassio is disgraced. In the last act he was most convincing. His reading of Othello's final speech "A word or two before you go" was the most effective. De Witt C. Jennings as Iago contributed an effective and graceful impersonation. His work was splendid and most praiseworthy. Miss Haswell made a sweet and charming Desdemona and there was a depth of emotion in her portrayal most satisfactory. Alice Butler gave a very satisfactory portrayal. Her work in the last two acts was marked with an intensity highly commendable. Regan Hughton as Cassio carried a most trying role in a very creditable manner. Alfred Hudson, Jr., as the Duke of Venice, George Schrader as Brabantio, Allen Fawcett as Lodovico, Alfred Hudson as Gratiano, Charles A. Gay as Roderigo, and Edward Evans as Montano sustained their roles in a most praiseworthy manner deserving of a mention. The play was finely staged. The scenic effects were good and the costuming attractive. O Ki-ku-San will be presented 11-13. Rip Van Winkle 14-20. In Old Kentucky 21-27.

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J. & F. GROTTA, DRUGGISTS,

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Dealers in Theatrical Specialties,

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DORIN No. 18 ROUGE, 15c. JAVA POWDER, 21c. TETLOW'S SWANSDOWN, 9c. GOSSAMER, 15c.

STOCK COMPANIES, NOTICE!

To Managers:

GENTLEMEN—As we have made a great addition to our extensive stock of costumes we are in a better position than ever to furnish your company. All the standard plays and operas can be costumed by us in a thoroughly first-class and authentic manner. Let us send you estimate for your company for either the season or single production. All we need is the size of your company and list of plays to send estimate.

Trusting we may hear from you, we are,

Very truly yours,

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34 East 20th St.,
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Renting Dept.,
121 North 9th St.,
Phila., Pa.

Barnum and Bailey's Great Shows are billed for two performances 23. GEORGE H. COLGRAVE.

PROVIDENCE.

The Albee Stock co. appeared to excellent advantage at Charley's Aunt at Keith's Aug. 8-13, and the week was as successful one with very large houses. The play is full of fun, and it was "handed out" in Gatting gun fashion. Edward Nicander scored the largest hit as Ralf Fancourt Barberly. It was a fat part and gave him the best opportunity he has had in this season. William F. Owen played Stephen Spettigue in his inimitable way, and John Craig and Francis Byrne as Jack Chesney and Charley Wykham were responsible for much of the snap and go in the piece. Lisle Leigh assumed the role of Ella Delahy at short notice and was warmly greeted. Beatrice Ingram, Jane Rivers, Helen Reimer, Frank Losee, and Robert C. Turner were very good in other parts. The Ammons 15-20.

The play selected for the first week of the Providence Stock co. is the Imperial Sent. 5 is The Liars. A subscription sale for those who desire tickets each week will begin at the Providence Opera House 22. Malcolm Williams,

nection with the Whalom co. 6. Miss De Weale calls for Germany in September to study under Madame Schroder-Devrient, of Berlin.

FALL RIVER.—ACADEMY OF MUSIC (Colonel W. F. Mason, mgr.): Opening attraction 19 will be Eight Bells co. Woodland Opera co. 27, direct from Boston engagement.—BIJOU (Lowell Mason, mgr.): The Factory Girl 15-20 as opening attraction. Howard Hall in *The Waifs' Paradise* 22-24.—ITEM: Both of our new managers are named Mason. Colonel Fred Mason, of the Academy, being a Fall River boy, while Manager Mason, of the Bijou, who is not so well known in this city, comes of a famous family, his brother being the noted leading man, "Jack" Mason.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Edna Wallace Hopper and her fine vaudeville co. opened the season 10 to large and enthusiastic audience. Dockster's Minstrels 13. James T. Powers in *San Toy* 18. West's Minstrels 27. Woodland Sept. 1.—ITEMS: Peacock and Root, the Colonial Theatre programme publishers, will publish the programmes for the Empire Theatre in North Adams this season.—His Excellency the Governor will be presented by the local chapters 20.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Baylies, mgr.): Purchase Street Stock co. in Eagle's Pass 8-13; capacity business for matinee evening performances well patronized. Same co. in Turned Up 15-20.—ITEM: The Cook-Church co. is rehearsing at the New Bedford Theatre.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): A Royal Slave opened both their own season and that of the new one, very large audience, pleased audience. This the Southern co. is the best lancast. east Gordon and Bennett have ever given the play. The Jameen Boys in Missouri thoroughly satisfied rather topheavy audience 5. Frederick H. Wilson, supported by competent co. opens a stock engagement 15 for week during the carnival, with daily matinees. The Moonshiner's Daughter 25. The Devil's Lane 29.

ST. JOHNS.—ALLISON THEATRE (O. L. Ehsler, mgr.): Coon Hollow opened season 10; good business and satisfaction; much stronger than last season. Rodney Stock co. 15-17. A Country Kid 20. A Royal Slave 23. The Denver Express 27. The Hoosier Girl 29. Mr. Dooley Wedding Day Sept. 3. Clara Tupper in *A Doll's House* 7. Devil's Lane 10. My Michael Stock 20.

MANISTEE.—RAMSEY THEATRE (Robert R. Bamedell, mgr.): Gordon and Bennett's A Royal Slave 2; excellent performance; large business. Two Merry Tramps 9. Uncle Josh Sprucey 13. William Owen in *The Lady of Lyons* 18. Harry Shannon in The Banker's Child 25. Under Southern Skies 27. Her Only Sin 30.

ESCANABA.—PETERSON'S OPERA HOUSE (F. M. Peterson, mgr.): Winninger Brothers' Own 1-14 in Clover Dale; Reaping the Harvest, Work and Wages, Silent Witnesses, Resurrection, Alone in Greater New York; big business; very good co. Uncle Josh Sprucey 16. Two Merry Tramps 20. Coon Hollow 25.

ITHACA.—OPERA HOUSE (Fred. S. Brown, mgr.): A Royal Slave (Southern) 10 opened season to almost capacity business and gave excellent satisfaction. The Denver Express 26. The Hoosier Girl 31.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Season will open 16 with J. C. Lewis' St. Plunkard co.—ITEM: Charles P. Price with his wife and daughter, of the Emma Bunyon co., passed their vacation at their cottage at Michigan Center, near the city.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): A Texas Steer 4; large audience; good co. A Royal Slave 8; full house; satisfaction. Two Merry Tramps 12. Uncle Josh Sprucey 18.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): J. C. Lewis' St. Plunkard 11. A Friend of the Family 13. Her Only Sin 17.

ITEM: John Simon has left for Chicago to join Carter Too Proud to Beg co.

SAULT STE. MARIE.—SOO OPERA HOUSE (F. H. Smith, mgr.): Texas Steer 5 pleased good business. The Strange Marks co. 6 presented A Royal Slave to capacity as benefit for tournament fund of local firemen. Sweet Clover 9.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgr.): A Texas Steer 3; good house; pleased. A Royal Slave 9. Two Merry Tramps 11.

MARQUETTE.—OPERA HOUSE (A. F. Koepke, mgr.): A Texas Steer 6; good co.; light business. Otis B. Thayer and Gertrude Hindell in Sweet Clover 10. Uncle Josh Sprucey 11.

CALUMET.—THEATRE (J. D. Chubbly, mgr.): Uncle Josh Sprucey 6; fair business; co. fair. A Texas Steer 9. Rutledge Stock co. 22-27. Ward and Kidd 30. Under Southern Skies Sept. 3.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): James Boys in Missouri 6; matinee and night; good houses. Julia Gray in *Her Only Sin* 22. See Toy Sept. 1.

MANISTIQUE.—NEW OPERA HOUSE (Hancock & Crewe, mgrs.): Uncle Josh Sprucey 13. McMurray, violinist. 17.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Season opens 12 with Gordon and Bennett's A Royal Slave co. J. C. Lewis in St. Plunkard 17.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Royal Slave 4 to S. R. O.: honest; we have ever had. Uncle Josh Sprucey 16.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): On the Suwanee River 12. Regular season opens 27 with Arizona.

HANCOCK.—KERDEE THEATRE (Ray Keredge, mgr.): Uncle Josh Sprucey 8; good house. Texas Steer 10. Sweet Clover 13.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Opens season 31 with San Toy.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Gorton's Minstrels 2; fair house; good performance. On the Bridge at Midnight 9.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Side Tracked 3; good business. Jack Hoefler Stock co. 8-13.

MISSISSIPPI.

SPRINGFIELD.—DOLING PARK THEATRE (Robert Doling, mgr.): Doling Stock co. in Down on the Farm 1-4; houses packed; performance good.—BALDWIN THEATRE (George H. Ollendorf, mgr.): Opens 9 with Richard and Pringle's Minstrels.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): House will be opened by Uncle Josh Perkins 16. Devil's Lane 26.—ITEM: J. S. Moore, manager of the house season of 1901-02, succeeds J. B. McGivern for next season. He says his intents to make it the banner season.

MEXICO.—FERRIS GRAND OPERA HOUSE (R. P. Wermuth, mgr.): Preliminary season with Angels Comedians 8-15. Plays: In Folk's Back Home; Christmas Eve; Signal of Liberty; Secret Mines, Our American Cousin, Little Vandebog. Business opened big.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees): Richards and Pringle's Georgia Minstrels 7 opened the house to large audience; pleased. Uncle Josh Perkins 14. The Ranch King 15. What Women Will Do 18.

MOUND CITY.—OPERA HOUSE (W. R. Crawford, mgr.): Open 24-26 with the Locke co.—ITEM: Will Peters and Henry Koch arrived 7 to join co.

MOBERLEY.—HALLORON'S THEATRE (P. Hallorin, mgr.): Josh Perkins 11. Ward's Minstrels 15. North Brothers week 21-27.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK (Walter Phillips, mgr.): New York Novelty co. 1-6 pleased fair business. Empire Specialty co. 8-13.

NEW JERSEY.

TRENTON.—STATE STREET THEATRE (I. C. Misher, mgr.): Charles E. Blaney gave his new melodrama, *How to Be a Pifler*, a successful first performance 11. The play is more than usual entertain and contains enough thrilling situations to please the most exacting. The characters are all connected with the stage or church and are handled in such a manner that not the slightest offense can be taken by either. The story recites the troubles of Julian Loraine (J. Frank Burke), the leading man of the Amphion Theatre co. and Viola Keith (Lydia Powell), a minister's daughter, who has fallen in love and secretly married the actor. In order to separate

the lovers two of their enemies, Vincent Grant (King Baggett), who wishes to supplant Loraine in the theatre and Julia Clifford (Marie Heger), in love with him, produce a forged marriage certificate, by means of which they hope to prove Loraine a bigamist and thus get him out of the company and separate him from his wife. Viola, in order to shield her husband, declares that her husband is a playboy and the finale being convinced of her innocence, saves him from being shot by the "bad woman," and everything ends lovely. The play is in five acts and seven scenes, which are of a most elaborate character, among which are the stage of the Amphion Theatre, the Green Room Inn, the country home of Paul Clifford and the Amphion stage during a performance. Frank Burke has a fine part of which he makes the most. King Baggett is an excellent villain and without a cigarette. Walter White, in a very attractive part, was particularly good. Miss Powell's heroine was pleasing but not strong. Miss Heger's "bad woman" filled the bill. The remaining members of the co. all did their work well and to the satisfaction of both audience and management. The audience completely filled the house and expressed their approval by long and frequent applause. The Factory Girl 15-17. Child Wife 18-20. Queen of the Jungle 22-24.—ITEM: Both of our new managers are named Mason. Colonel Fred Mason, of the Academy, behind a Fall River boy, while Manager Mason, of the Bijou, who is not so well known in this city, comes of a famous family, his brother being the noted leading man, "Jack" Mason.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Edna Wallace Hopper and her fine vaudeville co. opened the season 10 to large and enthusiastic audience. Dockster's Minstrels 13. James T. Powers in *San Toy* 18. West's Minstrels 27. Woodland Sept. 1.—ITEMS: Peacock and Root, the Colonial Theatre programme publishers, will publish the programmes for the Empire Theatre in North Adams this season.—His Excellency the Governor will be presented by the local chapters 20.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Baylies, mgr.): Purchase Street Stock co. in Eagle's Pass 8-13; capacity business for matinee evening performances well patronized. Same co. in Turned Up 15-20.—ITEM: The Cook-Church co. is rehearsing at the New Bedford Theatre.

lated things seemed to go on quite smoothly until about the hour of noon 4, when several hundred cubic yards of sand slid down against the rear retaining wall and the back part of the house went down with a crash. Local papers place the damage at \$5,000. Fortunately the accident happened at an hour when no one was in the house. Had it occurred during the afternoon or evening performance a loss of life might have resulted.

UTICA.—MAJESTIC THEATRE (D. Eldridge, res. mgr.): Majestic Stock co. final week in The Crust of Society 8-10. Topay Turvy 11-12, pleased good-sized audience. A Jolly American Tramp 13.—ITEM: With the arrival of Johnnie the Royal Slave 20. The regular theatrical season will open 21. Included in the bookings is The Royal Chef, which will be presented here because of Utica being the home of Messrs. George E. Stoddard, who was formerly a correspondent of The Mirror, and Charles S. Taylor. The show will be given at the Majestic Theatre Aug. 30. A record breaking audience is promised for the occasion. Messrs. Stoddard and Taylor announce that the Royal Chef concludes its run at the Lyric Theatre, New York. It will be taken to London, where it will be given at the Waldorf Theatre under the management of the Shakespeare Minstrels. Utica, of the Majestic Theatre, while horseback riding 9 was thrown from the animal and badly bruised.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Wizard of Oz 12. Henry E. Dixey and co. 16, 17. Black Patti Troubadours 18. Griswold Brothers 19, 20. Bennett and Moulton co. 22-27. Buster Brown 30. Old Cross Pages 31.—CONVENTION HALL (A. P. Knapp, mgr.): Edna Wallace Hopper, assisted by a good vaudeville co., gave an excellent entertainment 8 to 10 and demonstrative audience. San Toy 20. West's Minstrels (benefit of Elks) 24.—ITEMS: Charles K. Chapman Stock co. 15-20. Roe Stock co. 22-27. King Dodo Sept. 3.—ITEMS: We are having quite a merry war here at present between the Taylor Opera House bill posters and the new company, Trenton and Suburban, organized by A. H. Simonds.—Charles E. Blaney attended the first performance of his new play and naturally was much pleased with it. Mr. Miller's new drama, *How to Be a Pifler*, was repeated. Charles K. Chapman Stock co. 15-20. Roe Stock co. 22-27. King Dodo Sept. 3.—ITEMS: We are having quite a merry war here at present between the Taylor Opera House bill posters and the new company, Trenton and Suburban, organized by A. H. Simonds.—Charles E. Blaney attended the first performance of his new play and naturally was much pleased with it. Mr. Miller's new drama, *How to Be a Pifler*, was repeated. Charles K. Chapman Stock co. 15-20. Roe Stock co. 22-27. King Dodo Sept. 3.—ITEMS: We are having quite a merry war here at present between the Taylor Opera House bill posters and the new company, Trenton and Suburban, organized by A. H. Simonds.—Charles E. Blaney attended the first performance of his new play and naturally was much pleased with it. Mr. Miller's new drama, *How to Be a Pifler*, was repeated. Charles K. Chapman Stock co. 15-20. Roe Stock co. 22-27. King Dodo Sept. 3.—ITEMS: We are having quite a merry war here at present between the Taylor Opera House bill posters and the new company, Trenton and Suburban, organized by A. 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MINNEQUA: Pueblo, Col.—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—
indefinite.
NATIONAL THEATRE: Rochester, N. Y.—indefinite.
PAKANG: Harrisburg, Pa.—indefinite.
PATTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—
indefinite.
POLI: Bridgeport, Conn., July 4—
indefinite.
PROCTOR'S: Albany, N. Y.—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—
indefinite.
PROCTOR'S 125TH STREET: New York city—
indefinite.
PURCHASE STREET THEATRE STOCK (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—
indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SITES, WILL C. (Albert and Sites, mgrs.): Center
Square, N. Y., July 11—Sept. 10.
SNOW, MORTIMER: Troy, N. Y., May 23—
indefinite.
SPENCER (Jas. Spencer, mgr.): Wildwood, N. J.,
June 25—Sept. 10.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn,
N. Y., Aug. 15—
indefinite.
THANHouser: Milwaukee, Wis., July 7—
indefinite.
VALLAMONT: Williamsport, Pa., June 6—
indefinite.
WEIDEMANN'S (Willie Bass, mgr.): Seattle, Wash.,
July 18—Oct. 8.
WILLIS: Winnipeg, Can., May 30—
indefinite.

REPERTOIRE COMPANIES.

ANGEL'S COMEDIANS: Cedar Rapids, Ia., Aug. 15—20.
BEATON, LOUISE: Philadelphia, Pa., Aug. 20—27.
BENNETT-MOULTON: Corning, N. Y., Aug. 15—22.
BENNETT-MOULTON: Glens Falls, N. Y., Aug. 15—20.
Saratoga 22—27.
BRECKENRIDGE STOCK: Vinita, I. T., Aug. 15—20.
BUNTING, EMMA: Cortland, N. Y., Aug. 8—27, Water-
town 29—Sept. 10.
BURR STOCK (Murray and Mackey, mgrs.): Mans-
field, O., July 18—Aug. 27.
CHAS. EISTER: Boone, Ia., Aug. 15—20, Cedar
City 22—Sept. 8.
CHICAGO STOCK: Niagara Falls, N. Y., July 4—
Aug. 27.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): New
Bedford, Mass., Aug. 22—27, Brockton 29—Sept. 3.
CURRELL, MRS. WILLIAM (Wm. Currell, mgr.):
Hamilton, Can., July 12—
indefinite.
CUTTER AND WILLIAMS STOCK: Lebanon, Ind.,
Aug. 15—20.
DALE, MARIE (W. E. Martin, mgr.): Shreveport,
La., Aug. 17—20, Ft. Smith 22—28.
DILGER-CORNELL: Kane, Pa., Aug. 15—20.
ECLIPSE STOCK: Sallison, I. T., Aug. 15—17, Poteau
18—19, Mena, Ark., 20.
ELDON'S COMEDIANS: Versailles, Mo., Aug. 15—20.
Bunceton 22—27, California 29—Sept. 3.
EDWARD-WINTHROP: Charlotte, N. C., Aug. 1—
indefinite.
EDWARDS STOCK: Martinsburg, W. Va., Aug. 8—27.
EINHORN STOCK: Bangor, Me., Aug. 22—27.
FIRE STOCK (Flake and Stock, mgr.): St. Johns,
N. B., July 24—Aug. 24.
FRANKLIN STOCK (B. F. Simpson, mgr.): Pitts-
burgh, Kan., Aug. 15—21.
HARRIS-PARKINSON STOCK: Robert H. Harris,
mgr.): Bedford, Ind., Aug. 15—20.
HARVEY AND GAGE COMEDY: Butte, Mont., Aug.
15—20.
HENDERSON STOCK: Brookfield, Ind., Aug. 11—16.
HIMELICH'S STOCK: Beloit, Wis., Aug. 15—20.
HOEFFLER, JACK (Western; Jack Hoefler, mgr.):
Winona, Minn., Aug. 8—21, Elkhorn, Ia., 22—28.
Decorah 29—Sept. 3.
HOEFFLER, JACK, SHOW (Eastern; W. Morris
Gale, mgr.): Red Oak, Ia., Aug. 15—21.
HOWARD-DORSETT: Decatur, Ill., Aug. 15—20.
KENNEDY-DORSETT: Kewanee, Ill., Aug. 15—20,
Galesburg 22—27, Le Porte, Ind., 28—Sept. 3.
KINGSLY-BUSSEL (E. B. Russell, mgr.): Bloom-
ington, Ill., Aug. 15—20, Bloomington, Mo., 22—27.
KLARK-URBAN: Bangor, Me., Aug. 15—20.
LONDON THEATRE: Carroll, Ia., Aug. 15—20, At-
lantic 22—27.
LORRAINE, RHE: Hamilton, Can., Aug. 1—20.
LYCUM STOCK (E. G. Grosman, mgr.): Hutchinson,
Kan., Aug. 15—20, Scranton 22—27.
MCNAUL AND ARMOUR'S COMEDIANS: Galesburg,
Ia., Sept. 4—8.
MARKE, JOE: Perth, Can., July 18—
indefinite.
MASON, LILLIAN: Teluride, Col., Aug. 15—20.
MAXAM AND SIGHTS' COMEDIANS: St. Hilaire,
Minn., Aug. 15—20.
MYERS STOCK: Carbendale, Pa., Aug. 15—20, Norris-
town 22—27.
MYRKE-HARDER: Springfield, O., Aug. 15—20, El-
wood, Ind., 22—27, March 29—Sept. 3.
MYRKE-HARDER STOCK (Eastern; W. H. Harder,
mgr.): Wilkes-Barre, Pa., Aug. 15—20, Scranton 22—27.
NEWMAN, JOSEPH: DRAMATIC: La Vegas, N. M.,
Aug. 30.
NORTH BROTHERS' COMEDIANS: Sedalia, Mo.,
Aug. 15—20, Moberly 22—27, Hannibal 29—Sept. 3.
NORTH BROTHERS' COMEDIANS: Neodesha, Kan.,
Aug. 15—20, Joplin, Mo., 22—27.
NATIONAL STOCK (Chas. R. Schad, mgr.): Norwood,
N. Y., Aug. 15—20, St. Louis 22—27.
PAYTON'S CORSE: Springfield (David Ramage, mgr.):
Decatur, Ill., Aug. 15—20, Binghamton 22—27,
Paterson, N. J., 29—Sept. 3.
PAYTON CORSE: Springfield, Mass., Aug. 14—27.
PAIGE, MABEL: Montgomery, Ala., Aug. 2—27.
POWELL-FARTELLO (Western; Halton Powell,
mgr.): Sparta, Wis., Aug. 15—20, Tomah 22—27, Elroy
29—Sept. 3.
RENTFROW'S JOLLY PATHFINDERS: Decatur,
Ind., Aug. 29—Sept. 3.
RENTFROW'S STOCK: Piqua, O., Aug. 15—20.
ROSEN THEATRE: Columbus, Miss., Aug. 15—20.
RUTLEDGE STOCK: Calumet, Mich., Aug. 22—27.
SPENCER STOCK: Wildwood, N. J., July 18—Sept.
10.
SPOONER DRAMATIC: Phoenix, Ariz., July 25—
Sept. 3.
STERLING STOCK: Ellis, Kan., Aug. 15—17.
TAYLOR STOCK (Albert Taylor, mgr.): Ft. Worth,
Tex., Aug. 15—21.
THORNE, DORA (Rowland and Clifford's): Chicago,
Ill.—indefinite.
TURNER, CLARA (W. Jackson, mgr.): Williamson-
te, Conn., Aug. 15—20, Woosocket, R. I., 22—27.
VAN DYKE AND EATON (F. Mack, mgr.): Rock-
ford, Ill., Aug. 8—27.
VERNON STOCK: Goshen, N. Y., Sept. 5—10, Liberty
12—17.
WALLACE'S THEATRE (M. M. Dubinsky, mgr.):
Rock Island, Ill., Aug. 29—Sept. 3, Laporte City, Ia.,
5—11, Vinton 12—18.
WALLIS STOCK: White Plains, N. Y., Aug. 15—17.
WILD AND RICH'S PLAYERS: Sayre, Pa., Aug. 15—
Sept. 10, Canandaigua 12—17.
WILTON'S COMEDY: S. Framingham, Mass., Aug.
8—13.
WINNINGER BROTHERS' OWN (Frank Winninger,
mgr.): Gladstone, Mich., Aug. 15—20, New London,
Wis., 22—28, Oconto 29—Sept. 4.

OPERA AND EXTRAVAGANZA.

A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.):
Janesville, Wis., Aug. 19, 20, Des Moines, Ia., 22—27.
A LITTLE OF EVERYTHING: New York city, June
6—
indefinite.
BLACK PATTI'S TROUBADOURS (Voelkel
and Nolan, mgrs.): Albany, N. Y., Aug. 15—17, Sar-
atoga 18, Troy 19, Cohoes 20, Ogdensburg 22, Water-
town 23, Oswego 24, Syracuse 25—27.
BOGOMIL IDEAL OPERA: Little Rock, Ark., Aug.
1—30.
CELERON OPERA (Frank T. Kintzing, mgr.): James-
town, N. Y., July 15—
indefinite.
CHESTER PARK OPERA: Cincinnati, O., June 20—
indefinite.
DANIELS, FRANK: Galesburg, Ill., Sept. 8—13.
FAERKENHEUER OPERA: Cleveland, O.—
indefinite.
GARDEN THEATRE: Minneapolis, Minn., June 20—
27.
GLASER, LULU: Rochester, N. Y., Aug. 25, Mont-
real, Can., 29—Sept. 3.
IMPERIAL OPERA: New Orleans, La., July 10—
indefinite.
KING DODD: Atlantic City, N. J., Aug. 29—Sept. 3.
LYRIC OPERA: Dallas, Tex., Aug. 8—Sept. 11.
MANHATTAN OPERA (Herbert Salinger, mgr.): El-
mira, N. Y., June 6—
indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.):
Atlantic City, N. J., Aug. 29—Sept. 3, Trenton 5.
NEW YORK OPERA: Montreal, Can., July 4—
indefinite.
OLYMPIC OPERA: Los Angeles, Cal.—
indefinite.
PARIS BY NIGHT: New York city, July 2—Sept. 3.
PEGGY FROM PARIS: Detroit, Mich., Sept. 5.
PIFF, PAFF, POUF: New York city, April 2—
indefinite.
QUEEN OF THE JUNGLES (Weber and Collins,
mgrs.): Paterson, N. J., Aug. 15—17.
ROGERS' BROTHERS: Buffalo, N. Y., Aug. 26—
Sept. 3.
SAN TOY: Newport, R. I., Aug. 16, New Bedford,
Mass., 17, Pittsfield 18, North Adams 19, Saratoga,
N. Y., 20, Glens Falls, N. Y., 23.
THE BURGOMASTER (Chas. W. Porter, mgr.):
Omaha, Neb., Aug. 21.
THE ISLE OF SPICE: Boston, Mass., May 9—Aug. 20.
New York city 23—
indefinite.
THE MAID AND THE MUMMY: New York city, July
25—
indefinite.
THE PRINCE OF PILSEN: London, Eng., May 14—
indefinite.
THE PRINCESS CHIC: Granville, N. Y., Aug. 29,
Glens Falls 30, Burlington, Vt., Sept. 3.
THE ROYAL CHEF: Chicago, Ill., Aug. 27, New
York city Sept. 1—
indefinite.
THE SCHOOL GIRL: New York city Sept. 5—
indefinite.

CIRCUSES.

BARNUM AND BAILEY: Iron Mountain, Mich., Aug.
16, Ironwood 17, Ashland, Wis., 18, West Superior
19, Duluth, Minn., 20, St. Paul 23.
DWYNIE'S, ANDREW: Westchester, Pa., Aug. 16,
Downing 22—27.
FOREPAUGH AND SELL'S: Auburn, N. Y., Aug. 16,
Rochester 17, Niagara Falls 18, Buffalo 19, Batavia
20—29.
GENTLY BROTHERS: Xenia, O., Aug. 21.
GOLEMAR BROTHERS: Portage, Wis., Aug. 30—
Sept. 2.
MACKAY'S EUROPEAN CIRCUS: World's Fair, St.
Louis, Mo.—
indefinite.
MAINE'S, WALTER L. L.: Livingston, Mont., Aug. 16,
Red Lodge 17, Billings 18, Sheridan, Wyo., 19, New
Castle 20.
SHREVE'S, AL: Philadelphia, Pa., Aug. 22—27, Balti-
more, Md., 20—29, Sept. 3.
LAMBRIGER'S ZOO: Oak Ridge, Pa., Aug. 15—20.
MULDOON'S PICNIC (Boom's; Wm. Mason, mgr.):
South Hanson, Mass., Aug. 15—20, Putnam, Conn.,
22—27.
MUNDY CARNIVAL: Ashland, Wis., Aug. 15—20.
NAVAL RESERVE BAND (V. Rosati, mgr.): Cape
May, N. J., July 2—Sept. 2.
RICE AND BARTON: New York city Aug. 22—27, New
ark, N. J., 23—Sept. 3.
RUNAWAY: Boston, Mass., Aug. 22—27, New York
city 29—Sept. 3.
SOUTHERN VAUDEVILLE: Burlington, N. C., Aug.
15—20.
THOROUGHBREDS: Chicago, Ill., Aug. 22—27, Mil-
waukee, Wis., 29—Sept. 3.
PHINNEY'S BAND: St. Louis, Mo., Aug. 15—Oct. 1.
TRANS-ATLANTIC: Washington, D. C., Aug. 22—27,
Pittsburgh 28—Sept. 3.
RENTZ-SANTLEY: Boston, Mass., Aug. 22—27, New
York city 28—Sept. 3.
TROCADERO'S: Detroit, Mich., Aug. 22—27, Toledo,
O., 29—Sept. 3.
UTOPIANS: Cleveland, O., Aug. 22—27, Buffalo, N. Y.,
29—Sept. 3.
VANITY FAIR: Reading, Pa., Aug. 22—24, Scranton
25—27, New York city 29—Sept. 3.
WILTON'S COMIQUE: Webster, Mass., Aug. 15—20.
WILTON'S GEORGIA SERENADES: Southbridge,
Mass., Aug. 15—20.
WILTON'S NONPARLELS: Westboro, Mass., Aug.
15—20.
WILTON'S PRIZE WINNERS: W. Brookfield, Mass.,
Aug. 15—20.
WORLD BEATERS: New York city Aug. 22—27, Jersey
City, N. J., 29—Sept. 3.

MISCELLANEOUS.

ADAMS' JAS. R. FIRE SHOW: Coney Island, N.
Y., May 14—
indefinite.
BANDA ROSSA: Kansas City, Mo., July 25—
indefinite.
BOSTOCK'S TRAINED ANIMALS: Cleveland, O.—
indefinite.
BOSTOCK'S TRAINED ANIMALS: Dreamland, Coney
Island, N. Y., July 11—
indefinite.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank
W. McKee, mgr.): Atlantic City, N. J., July 27—
Sept. 15.
BROOK AND HIS BAND (Bert A. Hall, mgr.): Chi-
cago 11, July 4—
indefinite.
BUTLER, HELEN MAY, AND LADIES' MILITARY
BAND (J. Leslie Spater, mgr.): Evansville, Ind.,
Aug. 14—16, St. Louis, Mo., 17—26.
CREATOR'S BAND (Howard Pew and Frank Gerth,
mgrs.): Winona Lake, Ind., Aug. 8—20, Detroit,
Mich., 21, Cleveland, O., 22—30.

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AUGUST 20, 1904

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Engagements are now being made for next season. Please send
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GEORGE D. MACINTYRE, Secretary,
Meeting every Sunday, 8 P. M. 114 W. 40th St., N. Y. City.

ELIZABETH MORGAN AT LIBERTY

"Elizabeth Morgan had plenty of friends who made
last summer at the Lyceum in the audience to welcome her, and gave a tasteful and repressed impersonation of that most sympathetically drawn old maid. Miss Campion Parr, an impersonation all the more creditable because the part is quite out of the line of frank exaggeration along which most of Miss Morgan's last summer's impersonations lay." —ROCH-

ESTER DEMOCRAT AND CHRONICLE, May 18,
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The Widow Casey, by Elizabeth Morgan, is the
real article. She is the Irish rogue down to per-
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an admirable feature since the opening of the
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GERMAN DIALECT COMEDIAN

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Would like to hear from first class Mgrs. of Dramatic or Farce Comedies.

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Ten years' experience, educated, good
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organize and handle any amusement enter-
prise. Can be engaged by responsi-
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Continuous Performances. August 15.
Avon Comedy 4, Gaston and Stone, Redford and
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Schall, The Woodwards, Thos. Bateman, LeRoy and
Malby, Merry Fairy Lads, The Vitagraph, and as extra
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THE SPAN OF LIFE

The Dewey LADIES' MAT. DAILY.
GAY MORNING GLORIES.
"DEVIL'S DAUGHTER."

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MOONLIGHT MAIDS.

MUSIC PUBLISHERS.

The Chas. K. Harris HeraldDevoted to the interests of Songs and Singers.
Address all communications to

CHAS. K. HARRIS, 21 W. 23rd St., New York.

VOL. I. NEW YORK, AUGUST 20, 1904. NO. 25

It's Funny How Business
Keeps Up.Josephine Sabel, George
Evans and Lew Gold sing
"Come Take a Trip
in My Airship."William Moore, Ignatius
Orne and Belle Gold sing
"Down in the Vale of
Shenandoah."Sabel Johnson, Charles
Falk and Pauline Hall
sing "Just a Gleam, of
Heaven in Her Eyes."Arthur Ritchie, May
Nelson and Ash and
Phillips sing "For Sale,
a Baby."Lew Rose, Lew Carlis
and Jos. Howard sing
"Good-bye, My Lady
Love."Winnie Dreher and
Franklin Wallace sing
"Sunday Morning When
the Church Bells Ring."In answering these advertisements please mention
THE MIRROR.

W. H. Anstead has found an emphatic hit in his novelty song, "There'll Be Nothing But Sweet Dreams." It has shown unmistakable signs of becoming one of the season's popular successes. Many leading singers in vaudeville are using this song with more than ordinary success. The orchestrations are now ready and are being eagerly sought for.

Verne Armstrong, author and composer of "On the Farm in Old Missouri," states that this song is growing in popular favor daily, and that many road companies have introduced it as their feature ballad.

"Where the Silvery Colorado Wends Its Way" is winning new friends by the score. Although this song has been on the market for some time, its popularity seems to increase. It is a song that will live for years.

Al Trahern's new novelty humming song, "My Sunburnt Lily," has been taken up by many singers, who will use it as a feature the coming season. The following is the chorus:

My Sunburnt Lily,
My dusky pal,
I love you dearly,
My yellow gal;
The fairest flower
That ever grew,
My Sunburnt Lily,
M-m-m-m-m.

The Dowling-Sutton Music Publishing Company has consolidated with the Theatrical Music Supply Company, of which F. W. Helmick, of The Enterprise Music Supply Company, is the manager. The firm will locate at 44 West Twenty-eighth street, and will open their new quarters on Sept. 1. The house is represented by F. W. Helmick, Mary Dowling-Sutton and Fenelon E. Dowling. With the splendid catalogue of the Dowling-Sutton Company to augment the fine numbers of the original firm, the new house should meet with a tremendous patronage in the future. Mrs. Sutton and Mr. Dowling will have charge of the new offices and will continue to compose music as before.

Francis and Irving are receiving compliments on the way they render the big song hits, "Blue Bell" and "I've Got a Feelin' for You."

Tasco is featuring "Here's My Friend" and "Possum Pie." The last mentioned song is by Hughie Cannon, the composer of "Won't You Come Home, Bill Bailey?" and "Just Because She Made Them Goo-Goo Eyes." The words are by Joseph C. Farrell, the author of "On a Good Old Trolley Ride." The first mentioned two songs are published by F. A. Mills.

"If You're In Love, Say Cuckoo," published by Falter Brothers, has proved a big winner. Mr. and Mrs. Hugh Morrison, R. F. Taylor, of the Mable Paige Company; Maude Selden, The Leavens, Susie Hardy, Ella Wilson, Flath and Blossom, Donna Sol, and the winsome soubrette Dotie Greene, are a few of the leading vaudevillians now featuring it.

The Theodore Morse Trio have had some flattering offers to play the different vaudeville circuits, and will introduce four new songs, "Make a Fuss Over Me," "A Little Boy Called Taps," "Please Come and Play in My Yard," all by Madden and Morse, and the new coon-craze, "Oysters and Clams," by Jack Drislane and Theodore Morse.

John Cain, of Mitchell and Cain, is featuring "Don't Cry, Katie, Dear." Julia Heitman is also using the song with success at the Howard Atheneum.

Out of 108 companies rehearsing in New York previous to going on the road, 95 of them have accepted as feature numbers "Beany," by Drislane-Browne and Morse; "Kitty Lowery," "Oysters and Clams," and "Make a Fuss Over Me."

Jack Drislane states that his writing partner, Fred Shepherd, has been to St. Louis and won the United States championship as a single scull oarsman, and has also won three races on Long Island Sound since his return, which proves that Mr. Shepherd can row as well as write good songs. These new writers have written several good numbers for the F. B. Haviland Publishing Company, among them being "The 17th of March."

THIS IS THE CHORUS OF

SPIRITS FROM HEAVEN

Spirits from Heaven that come and that go, when no one is near,
Visions of loved ones, shall be to me always and evermore dear.
Spirits from Heaven, in silence watch o'er me when I am alone,
And bring back the loved ones so dear to me now, that are gone.

By the Author and Publisher of "We May Not Meet Again."

Free copies to the profession for program; no card. Orchestration 10c. Regular copies by mail 25c.

AUGUST E. WOLFE, Publisher, Boston, Mass., P. O. Box 322

FREE FOR 30 DAYS

Orchestrations of the Campaign Hit

ROOSEVELT and FAIRBANKS MARCH

To orchestra leaders who will send us up-to-date program.

THE FAULKNER PUBLISHING CO., Kane, Pa.

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UNRESTRICTED.Write to LEO FEIST for a copy.
184 W. 23rd St., N. Y.

THE PEERLESS PUB. CO.,
129 W. 42d St., N. Y. City.
Publish the Nautical Hit
"THE SONG OUR BOYS SANG."
"Don't Come Back and Hang Around Ma Do"

LEE OREAN SMITH
Musical Director, Composer, Arranger.
Only a limited number of choice commissions accepted.
For terms and appointments, address
Care JOS. W. STEIN & CO., 84 East 21st Street, N. Y.

In answering these advertisements please mention
THE MIRROR.

Bryan and Mullen, writers of a score of songs, have placed their songs, "Pepita Maguire," "Down on the Brandywine," and several other songs with The Wizard of Oz, and they will be featured during the entire season.

Professor Slafer's band, at Brighton Beach, is featuring Raymond Moore's ballad, "Dear Lemon." It receives two and three encores at each rendition.

Clarice Vance states that the song "Seein's Believin'" is the best she ever put on, and will be continued as the principal feature of her act the coming season.

Sadie Helf sang Anstead's new coon song, "There'll Be Nothing But Sweet Dreams," at Bergen Beach last week, and received several encores at each performance.

Lucia Nola is now singing with decided success "Zenobia," a new Hindoo song by Robert A. King.

Sylvia Beecher, who is a feature with the Paris by Night company on the Madison Square Roof-Garden, introduced the new soubrette song, "Billy," Sunday night, to numerous expressions of applause. "Billy" is published by Leo Feist. Much favorable comment has been attracted by the following posters, which have been widely distributed among the vaudevillians: "Not to 'Sunny Africa,' but to Coney Island—Don't say 'I Ain't Got No Time,' but take 'Billy' 'Strolling Long the Pike' and go on the annual trolley ride of the A. W. Bonsall Vaudeville company."

It cost Charles K. Harris \$1,500 to illustrate his new descriptive ballad, "Down in the Vale of Shenandoah." Each slide is a work of art and painted by an artist. They were taken in the Shenandoah Valley where the song scenes are laid. They contain some very beautiful moonlight effects, as well as rippling water, rising moon and sunset effects. Each slide will no doubt create a great deal of enthusiasm. There are nearly one hundred and seventy-five advance orders for slides of this song on file.

"Pepita Maguire," a novelty song by Bryan and Mullen, is to be used in The Wizard of Oz this season.

Beautifully colored slides for Charles K. Harris' new song, "Down in the Vale of Shenandoah," are now ready, and are conceded by all who have seen them to be the finest works of art ever flashed upon a canvas. These slides, bought from the manufacturers in Chicago, will cost \$15 a set, but to have the song introduced Mr. Harris will sell them at \$5 per set, if ordered through him.

Lillian Lippman, who is now playing one of the leading roles in The Curse of Drink, writes that her new song, "Billy," is the hit of her act, and she intends to sing it the entire season.

Edwin Daley is singing Bryan and Mullen's song success, "I Am Longing for My Old Kentucky Home," as is also Cliff Farrell with the Rents-Santley company.

"The Southern Girl," written especially for Katharine Trayer, by the composer and author of Louisiana, the spectacular production at Delmar Garden, St. Louis, is meeting with success.

George Evans, author of "In the Good Old Summer Time," is successful with his latest song, "Come Take a Trip in My Airship," over the Keith circuit. George Wilson will also feature this song the coming season.

The De Faye Sisters are causing much favorable comment by their rendition of "Karama," the new Oriental intermezzo published by Leo Feist.

Aggie Behier, Patti Carney, Lillian Held, Nellie Burt and many others are singing "Seminoles."

"Down in the Vale of Shenandoah" was sung at Proctor's Fifth Avenue Theatre last week by Marie Welsh, taking several encores at each performance.

Bonham and Corey, song illustrators, are still using to good advantage the two sterling ballads published by Leo Feist. "Somebody's Waiting for Me" and "When We Were Boys."

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

If You're In Love, Say Cuckoo

An Instantaneous hit; the best applause winner from coast to coast.
Professional copies to recognized performers or those sending up-to-date programme.
No card.

Falter Bros., Publishers, Clipper Building, 47 W. 28th St., New York.

"MARIAR"

—AND—

"NOBODY SEEKS TO LOVE ME NOW"

Two New Songs that are World Beaters.

SHAPIRO-REMICK CO., 45 West 28th St., N. Y.

The one real March Hit of 1904

"Polly Prim"

Polly Prim has Vigor,
Polly Prim has Swing,
Polly Prim has Melody,
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.

Regular copies to non-professionals, 25c. each. Write for Complete Catalogue
Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.

JOS. W. STEIN & CO., 34 East 21st St., New York.

WATCH FOR

BREEN & GEARY'S New Song

Have You Heard It?

"FAREWELL, NELLIE MINE"

A Brand New March Song by

Williams & Van Alstyne.

Everybody's making more than good with it. Many notable singers will use it for their feature song during the coming season.

"I LONG TO SEE THEM ALL AGAIN"

A reward will be given any singer "whom" after giving it one trial cannot conscientiously say, "It is the greatest song I have used in years." Send for it to-day, it's free to pros. 15 slides, grandest ever seen, price 25c.

CHAS. F. ERNST MUSIC PUB. CO. (Newson Bldg.). Kansas City, Mo.

VANDERSLOOT MUSIC CO., Dept. P.

WILLIAMSPORT, PENNA.

PERMANENT ADDRESSES OF SINGERS WANTED

In a short time we will introduce a SONG which promises to eclipse anything in our catalogue, entitled

"KATUNKAH"

arranged from our big instrumental HIT by the same title, which is the most popular Intermezzo on the market. We kindly request that all professional singers send us their permanent address, who will be rewarded with a copy just as soon as received from our printers. Address

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EUGENE ELLSWORTH'S UNIQUE NOVELTY,
MR. DIKE FROM PIKE

A World's Fair Oddity. GET IT NOW—IT'S DIFFERENT.

M. WITMARK & SONS, WITMARK Building, New York City.

THERE'LL BE NOTHING BUT SWEET DREAMS

THE CYCLOMIC HIT.

(Um, Um) There'll be nothing but sweet dreams, for my baby and mine,

(Um, Um) There'll be nothing but sweet dreams, oh I won't be fine;

(Um, Um) There's a warm bird, a bottle of wine, a chop suey supper and a jolly good time,

(Um, Um) There'll be nothing but sweet dreams, for my baby and mine.

Everybody is whistling and singing it. Copies ready.

W. M. H. ANSTEAD, 48 W. 28th St., New York

A Song That Pleases Your Audience

IS THE KIND THAT MAKES GOOD.

"Where the Silv'ry Colorado Wends Its Way"

IS THAT KIND. SEND FOR A COPY.

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"For Old Virginia's Sake"

A brand new patriotic march song by Al. J. Doyle and Sam Ehrlich. Splendid opening or closing number. Full of dash and go. Don't fail to get it. Stamp and late programme.

THE DOWLING-SUTTON MUSIC PUBLISHING CO. 12 West 28th Street, New York.

It's getting stronger every day.

"On the Farm in Old Missouri"

If you want the best ballad—this is it.

Prof. copy and orchestration for program.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

"MAKE A FUSS OVER ME"**"A LITTLE BOY CALLED TAPS"**

Two new songs by THEODORE MORSE, writer of "Blue Bell" and "Feelin' For You."

Published by the F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

CALL.

Pepita Maguire is waiting for you at the Big Firm, 45 W. 28th Street. Just a Little Everlovin' Girl, Down on the Brandywine, and I'm Longing for My Old Kentucky Home, are also waiting for YOU. If you want these "First Aids to The Actor" come and see us.

BRYAN & MULLEN, 45 West 28th Street.

"WHEN DE DEW WAS ON DE CLOVER"

SONG AND DANCE.

W. H. WILLIS & CO., - - - - - Publishers.

Cincinnati, cor. 4th and Elm Sts.

For professional free copies address GEO. E. FOSSICK, Sheffield, Ala.

TELEGRAPHIC NEWS

CHICAGO.

Every one Busy in the Theatrical Field—New Laws—Yankee Consul Back—Notes.
(Special to The Mirror.)

CHICAGO, Aug. 15.
While the Syndicate at the eleventh hour did get an attraction for Powers to piece out the Summer beginning next week, it has not done likewise for the Illinois, and after next week that house will be closed until Sept. 5. The official of the house who revealed the dark secret said the theatre would undergo a few unimportant alterations before the new law goes into effect, Sept. 5. In this respect the Illinois is more fortunate than some others in town which have seats nineteen inches wide. The law says twenty, and the word went out from the City Hall last week that every seat must measure twenty, not nineteen and a half, three-quarters, or seven-eighths. A story became current that the Garrick, which has just been reseated throughout, would have to be reseated again, and that this operation would add the Garrick to the dark list for a week. J. J. Shubert informed THE MIRROR correspondent that the Garrick could be reseated overnight, and Samuel Gerson, press representative said that only a few seats would have to be changed. This news is printed just to show that there is always something doing in Chicago theatres these days. The attendance and the prospects for the season, also the weather, continue generally good. One more melodrama house, the Bijou, is open this week, and the Columbus opened yesterday.

The bills of the various theatres are as follows: Studebaker, The Yankee Consul, with Raymond Hitchcock, second week; Grand Opera House, Mrs. Wiggs of the Cabbage Patch, sixth week; Powers', Vivian's Papas, with Blanch Ring, eleventh and closing week; Garrick, The Royal Chef, fourth week; Illinois, The Forbidden Land, seventh week; Great Northern, Buster Brown, fourth week; Columbus, A Friend of the Family, Alhambra, A Little Outcast; Criterion, The Wayward Son; Bijou, On the Bridge at Midnight; Howard's, stock in drama; Avenue, stock in The Avenger.

Chicago welcomed back The Yankee Consul and its excellent company with unusual enthusiasm. The Studebaker was sold out all last week, and the quality of the audiences was so high that the Tribune critic had to express his surprise over there being so many of the *haut ton* in town in the month of August, forgetting that Chicago's upper 4,000 are wise and recognized a first-class Summer resort, even when it is right at home. Arthur Clarke, who is again at the Studebaker as manager of The Yankee Consul, after being the manager of the theatre itself for two and a half years, said to THE MIRROR correspondent that the engagement was simply as successful as the size of the Studebaker would permit, and that there was the most positive intimation on the part of the public that The Yankee Consul could stay on indefinitely. The opera can stay, however, only four weeks, on account of the Woodland booking in particular and Mr. Savage's season arrangements in general. Half of the success of the opera undoubtedly is due to Raymond Hitchcock's droll impersonation of Booze. His singing of "Ain't It Funny?" is as thoroughly well done and as instantaneously successful as ever. Eva Davenport's face makes its usual big hit. It is pretty well known here now that Flora Zabelle is a Chicagoan, the daughter of the Rev. Mansfield, of the Ethical Culture Society. But if she were not a Chicagoan, her good looks and her gifts as a singer and actress would quickly make her a favorite. There is no voice in the company more pleasing than Joseph F. Ratliff's, and he plays Leopoldo with fine spirit. J. E. Hazard rivaled Louis Mann with his excellent Herr Gebbler. Albert Parr won encores with his "Sailor at Sea." John Pratt did his bit of Carlos well. Rose Botti is a bright, vivacious Bonita. Pretty Sally McNeel as the barmaid seems an ideal choice for the part.

Gene Weinberg, the Milwaukee comedian, succeeded Joseph Herbert in the comedy lead, Barclay, of The Forbidden Land, last night.

George S. Loane played the part of Algy Winthrop in Vivian's Papas Sunday night, after one rehearsal, and was considering a permanent engagement with the company when he received and accepted the offer of light comedian of the Players at the Bush Temple.

Fred Wright's York State Folks company is in town rehearsing for the season's opening in Kansas City. James Lackey is conducting the rehearsals. The members of the company include Sam J. Burton, Mrs. Sidman, Harry Crosby, Ray Royce, Millie Stevens, and George Westcott. Harry Vance is on hand representing Mr. Wright.

Hal Davis and Inez McCauley, after the successful engagement at Cleveland's in the sketch, Pals, are devoting themselves to the preparation of the play, Pals, which will be produced with a company of fourteen, I am told, including J. J. Corbett.

Manager Hogarty, of Vivian's Papas, says the company will be in St. Louis two weeks, and the open the season at the Nixon, Pittsburgh; thence by a strenuous route of short stops, to Milwaukee and the Twins.

Sam Gerson, of the Garrick, is out again after a severe ordeal in a hospital. George Hatcher, press representative of the Kohl and Castle houses, has returned from his vacation. The engagement of Amelia Bingham in The Climbers, which begins at Powers' next week, will last two weeks.

In the Friend of the Family company at the Columbus are William Friend and Thais Mangan, leads; Violette and Lucille Villiers, Abbie Durkin, and Carrie Hamilton.

A sick man is interfering with the opening of one Chicago theatre, the New American. He happens to be the owner of the property, and he is so ill that he cannot take up the question of making the permanent improvements required by the new ordinance. So Manager John Conners has erased the date of reopening from his advertisements on the theatre building.

Elizabeth Shober, of the Bush Temple management, has returned from New York, where she spent several weeks in the interests of the Players' Stock. She was delighted to find that the Players was thoroughly well known in New York and had a very high reputation.

Townsend Walsh, representing Hamlin, Mitchell and Fields, was in town last week on his way to Peoria, where Bird Center is announced to open Aug. 22.

Rowland and Clifford's Gamekeeper, under Dave Seymour's management, will open at Braidwood, Ill., Aug. 18. Niagara Falls B company will open at Woodstock Aug. 19 with J. P. Barrett as manager. Dora Thorne leased to Rowland and Clifford, will open about Sept. 1 for an Eastern tour with William Gaskill as manager.

J. M. Stout, representing W. P. Patton, has been in the city recently arranging for the opening of Mr. Patton's season in his new play, The Last Rose of Summer, at Racine, Aug. 28. Mr. Patton will play The Minister's Son also this season, and the same management is sending out a Little Homestead company which will open at Kenosha Aug. 28.

Grace Ferrard, who understudied Lillian Lee as the tall Mrs. Elchorn in Mrs. Wiggs, has been playing the part here since the second week, when Miss Lee was called away by the death of her mother. Miss Ferrard has pleased the management and won a number of complimentary press notices.

Manager Frank Gazzolo's desk at Winterburn's is a centre of prosperity already this season, the Killmaph attraction, On the Bridge at Midnight, having done a very large business at the Criterion and Alhambra. People were being turned away in the middle of the week at the Alhambra.

Frank J. Noonan has returned after managing a theatre in a park near Cincinnati.

Esther Lyon, who is Mrs. Oscar Eagle, and Mrs. Sherman Eagle came up from St. Louis, where they visited the Exposition, and with Mr. Eagle, who is the stage director and the excel-

lent Mr. Wiggs, of Mrs. Wiggs of the Cabbage Patch, were guests at the Chicago Beach Hotel last week.

Little things like a bill of \$28.80 from the city of Chicago for inspecting three electric signs are making life pleasant for Proprietor Clarke, of the People's, who is completing the alterations necessary for the opening of the stock season under the management of Fred Conrad. Charles Eyles, recently press representative of the People's, has accepted an office position with Mr. Clarke.

OTIS L. COLBUEN.

ST. LOUIS.

The Fan Swings On—Music and Concerts—Rural Plays and Melodrama—Notes.
(Special to The Mirror.)

ST. LOUIS, Aug. 15.

Despite a theatrical season that has started in strong all alone the line, the World's Fair continues to hold the centre of the stage, and, in fact, is beginning to be anchored there. By every test, save that of attendance, the Fair long ago demonstrated that it is the biggest that ever happened, and the past week has shown to all conversant with such matters that an attendance commensurate with the Fair's greatness would sooner or later be secured. It would not at this date interest the readers of THE MIRROR to learn what causes operated to keep the Fair out of its just due so long, and it is, therefore, more germane to the subject to say that if the people of St. Louis did not quickly get into the middle of the World's Fair proposition, people outside of St. Louis, remote from more or less adverse influences, are inclined to take the big enterprise at a bigger valuation.

Public music is in full swing at the Fair. This week the famous Mexican Band, occupying toward the Cactus Republic the same position as does the Garde Republicaine Band of Paris toward the French Government, is with us. Captain Pachico leads with all the fervor of one of Latin blood and the men play *con amore*, although their uniform is about the hottest set of habiliments ever put on this side the Arctic Circle. From black felt helmet, extra heavy, with big cockade and drooping feathers, to silver spurs with rowels, the appearance of the musical hidalgo creates the feeling of prospective comfort about the middle of January in these parts. However, they play well, and to hear them, these beautiful Summer nights, fairly sing "La Paloma" on their finely attuned brass and timbrels in worth traveling miles to enjoy.

After much correspondence and not a little cabling, Herr Karl Komzak, the Austrian band master *von der schönen blauen Donau*, is with us this week. The record of the number of decorations showered upon him abroad has preceded him, and these are more numerous than those worn by Bandmaster Well, of St. Louis, who heretofore carried weight for age in this particular. Herr Komzak remains until the close of the Exposition, and when not exhibiting his medals will lead the orchestra in the Alps Concert and Festival Hall.

The Klitties Band of Canada has just closed a successful engagement. The last time the Klitties—tartans, bagpipes, bare knees, and all—were here was one particularly cold afternoon four years ago, at Music Hall, or worse, the Coliseum adjoining, whether they went with no advertisement whatever. The mercury hugged the minus mark when they paraded Olive street, and a bitter northwest wind raised the gooseflesh on their leg joints, but they marched on with a "Gordons and Greys to the front" air that disarmed criticism. Afterward they played to \$65.75, and it required all their courage to face the ensuing dilemma. For the last week the Klitties lent a dash of color to the music scheme of the Fair, and the Highland dances, bagpiping, choir and vocal soloists increased our stock of harmless pleasures.

Rapidly skyward climbs the new theatre building on Chestnut street, near Broadway, which the Schuberts have under way.

They now say that the premier performance is to take place at Christmas time. A Japanese drama after the style of The Darling of the Gods is to be the initial offering, and Japanese artists at the World's Fair are about completing the scenery.

Blanche Bates' season at the Imperial, begun auspiciously, continues so. The play is one of which it truly may be said that it "has won golden opinions from all sorts of people." Her Yo-San is a revelation in adaptation, and we can now say this advisedly, because the World's Fair has brought us many high-class Japanese women, comparison between whom and the fine American actress is by no means odious. After a few spasmodic attempts to do otherwise, the local fraternity of reviewers has settled down to the conviction that Miss Bates and The Darling of the Gods are just about right. Straight matter is being printed about her, in happy contradiction to the stuff and nonsense that might have been expected.

"Way Down East" gets the visitors from the country at the Olympic. Few of them care to know that if there had been no Old Homestead there could have been no "Way Down East" and that the Olympic offering harks back right smartly to every predecessor along its special line.

Under Southern Skies, a romantic melodrama replaced The Burgomaster at the Grand yesterday. Mrs. Parker's play came in new dress and considerably refurbished as to dialogue, all of which will help some in making for it a profitable stay at the Market Street temple of diversion.

In the Shadow of the Gallows is the offering at the Crawford. Scenes of executions have been hanging from the dead walls all the past week, and now the desire is to note how truly these are portrayed by the play itself. Such is the power of pictorial advertising.

At Cripple Creek, at Havlin's, is where Manager Garen, of the Family Theatre, is "at" this week. The play is by Hal Reid, who has a number of good ones to his credit, and his latest is an improvement in many respects. There is considerable local color in At Cripple Creek. We need more plays like it if for no other reason than they teach the average man and woman something about a part of our common country so far obtainable only from monthly magazine writers thousands of miles from the scene of action.

At the Odeon Kirby's Louisiana spectacle is getting down to the job that precedes the dash for the wire. At last the big production is in shape and the orchestra is making something out of the Chevalier de Giorza's score. The ballet is more sinuous, the discipline more strenuous, the male chorus less raucous, and the man who plays Napoleon less of a funny cuss; hence the receipts are more plenteous. The 100th performance was given with eclat the other night, and the Sunday evening business shows improvement, a good sign considering that St. Louis is a wide-open Sunday night theatre town and all the summer gardens are running their fastest on the first night of the week, commonly called Sunday.

To-night is night at the Imperial. Hundreds of Californians are being present in honor of Blanche Bates. In the audience are many who arrived only this noon from Los Angeles and Pasadena. The enthusiasm of the house and its size and distinction are a fine tribute to the most popular actress now in St. Louis.

Principals may come and principals may go at the Delmar Louisiana, but the Hayes-Hall-Helndel show, like Tennyson's brook, might go on forever. The local management has had several offers to arrange for a winter run in town, the Music Hall and the Grand being mentioned in that connection. There is a possibility, however, that it may go to New York. Maud Williams has been succeeded by Josephine Kirkwood as prima donna, who is best remembered as the young woman who sang the part of the widow in The Governor's Son with the Four Cohans several seasons ago. Later she was with the Defender company. Her return to the Delmar concludes a year's rest and study. Miss Kirkwood is a Southern girl, her home being in Little Rock.

Mrs. Sherman Eagle came up from St. Louis, where they visited the Exposition, and with Mr. Eagle, who is the stage director and the excel-

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MAUD WILLIAMS goes with The Sultan of Sulu. George Mack and Charles A. Morgan return East for their Winter engagements. E. A. Flanagan takes Mack's place. Ed S. Joyce succeeds Morgan. The newcomers, one and all, are good selections.

Next Thursday will be Light Opera Day at the Fair. All the bands and orchestras on the grounds have been "commanded" by Chief Musician George Washington Stewart to make their programmes yield naught but bright, popular opera music. Chief Musician Stewart, remembering when he himself played second trombone in a Boston band not so many years ago, has decreed that "The Heart Bowed Down" shall be given as a trombone solo by at least two of the bands in one evening. Thus does the Chief Musician revive and keep alive tender memories of the past.

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At the close of the week *The Lighthouse by the Sea* will be presented.

The season at the Academy of Music will open Sept. 5 with the Nixon and Zimmerman Opera company, presenting the latest musical successes at popular prices. The engagement is limited to four weeks. The organization is to be managed and directed by M. J. Lehmann, manager of the Academy of Music. This company presented a number of the musical comedies during the Spring, and met with decided success. The announcement of the regular season's attractions will be made in the near future. The electrical equipment, which it is claimed, surpasses that of any other theatre in the country, has been entirely renovated. The entire house has been rewired and remodeled electrically, and all the work was done with a view to the safety of the public and to the artistic effect and facility for handling. The electric wiring throughout the building is rubber covered and drawn into steel tubing to protect it from all outside interference or injury. The current used will be 220 volts on the three-wire feeder system. Heretofore, owing to the meagreness of appliances in various houses, some of the larger companies were required to cut out some of their best effects, but with the present electrical equipment the Academy is able to produce any effect in stage lighting required for the most extravagant show produced on the stage.

Amelia Bingham will play her initial engagement of the short special season that she has arranged at Ford's Grand Opera House early in September. She will appear in a series of her notable successes, including *The Climbers*, *The Frisky Mrs. Johnson*, *Olympe*, and at least one other play. Miss Bingham has given all her characteristic energy and ability as stage director and manager to the preparation involved in this venture.

The Castle Square Quartet, which has made such hit at the Electric Park the past week, has been re-engaged as a regular number in the vaudeville show in the Casino, and in addition will sing on the deck at the concert every evening after the performance.

In addition to Robert T. Haines as leading man and Adeline Keim as leading woman in De Witt's company of players, the new organization which will open at Chase's Sept. 26, John Waldron and Louis Albion will play important parts. Mr. Waldron comes from a stock company in Pittsburgh, and will be heavy man, while Mr. Albion will be cast in light comedy and juvenile roles.

HAROLD RUTLEDGE.

CINCINNATI.

Wedded, But No Wife—Foxy Grandpa and Other Opening Attractions Improvements.

(Special to *The Mirror*.)

CINCINNATI, Aug. 15.

With the opening of Heuck's yesterday afternoon it may be said that the season was ushered in, although all of the Summer parks are still bidding for patronage and only one of them has made a definite announcement as to closing.

They are now advertising Heuck's as "the house of exits," and the appellation is a fitting one, in view of the improvements and alterations that have been made since the house was closed early last Spring. For the reopening Selma Herman drew a good audience in Maurice J. Fleming's play, *Wedded, but No Wife*. Miss Herman, as always, had a cordial welcome, and her supporting company, composed of James C. Heenan, Joseph King, Edward A. McHugh, Adolph Oster, Fred Cook, Al Wood, Joe DeMilt, Janet Dore, Charlotte Smith, and Madeline Lee, proved all that could be desired.

Foxy Grandpa will be the opening bill at the Walnut, and in the *Shadow of the Gallows* is the first play to be offered at the Lyceum.

The next to the last week of the season at Chester Park opened yesterday with *Ermine* as the bill. John Young is the Cadeaux and William Sellery the Ravennes of the cast. The Telephone Girl, which follows, will close the season.

H. A. SUTTON.

PITTSBURGH.

Across the Pacific at the Bijou the Only Attraction for the Week.

(Special to *The Mirror*.)

PITTSBURGH, Aug. 15.

An annual favorite of the Bijou patrons is *Across the Pacific*, which opened for the week this afternoon before a good sized house. This play never fails to meet with a cordial reception, and proved to be as well liked to-day as when it first appeared in this city many years ago. The scenery is up to the standard, and the climax of the final act, the attack on the block-house, is as realistic and thrilling as ever. Harry Clay Blaney is the same *Willie Live*, and Kittle Wolf plays her familiar role in her usual clever manner. We are to see *Her First False Step* made next week.

ALBERT S. L. HEWES.

NOTES OF OPENINGS.

The Russell Brothers launched a new play at the Lyceum Theatre, New London, Conn., Aug. 11. It is *The Female Detectives*, and was written by Charles A. Taylor.

Harrison J. Wolfe will be starred in *Hamlet* by Howe, Mason and company, opening at Reading, Pa., Sept. 5.

Dad in Harness, an English musical farce in which Ned Nye is to be featured, will commence its season at Atlantic City, N. J., on Aug. 22.

Girls Will Be Girls, William A. Brady's new musical comedy, opened the season in the Music Hall at Atlantic City, last Monday. Al. Leech, with the Three Rosebuds, headed the company of sixty persons.

The Elmore Sisters in *A Devil's Lane* have begun rehearsals at Michigan City, Ind., where their season will open Aug. 27. J. H. Smith is the manager.

A. C. Allen has leased a Romance of Coon Hollow for the coming season, and will personally manage it. His season opened in St. Johns, Mich., Aug. 10, and a trip to the coast over the Northern Pacific and back via the Great Northern will be made in the early Fall.

Joseph Entangled, by Henry Arthur Jones, was produced for the first time in this country at the Columbia Theatre, San Francisco, last Monday night, Aug. 8, by Henry Miller and his New York company. Mr. Miller, who played the leading part of Sir Joseph, was supported by Hilda Spong, Jessie Busley, Bertram Harrison and others.

The Cook-Church Company (Inc.), under the management of H. W. Taylor, will have the following well-known plays in its repertoire this season: *Paul Kauvar*, *Sergeant James*, *The White Squadron*, *Her Only Crime*, *East Lynne*, *An Actor's Romance*, *Du Barry*, *The Midnight Alarm*, *Land of the Midnight Sun*, and *A Ride for Life*. The season will open in New Bedford, Mass., Aug. 19.

Adelaide Thurston sailed from Liverpool on Aug. 3 on the American liner *Friesland*. While abroad Miss Thurston spent four weeks in London and as much time traveling on the Continent. While in London she took daily lessons in ballet dancing, which she found an excellent method of reducing weight. Polly Primrose, Miss Thurston's successful comedy of last season, will be retained for her use by her managers, Frank J. and Clayton Wistach. Miss Thurston's fourth starring season will open at Norfolk on Sept. 22, and the supporting company will include almost the same personnel as last season.

AMONG THE DRAMATISTS.

Sedley Brown's new play, *The Pipe of Peace*, made a phenomenal hit on the occasion of its recent production at Portland, Me.

Frederick Backus has written and sold to M. W. Taylor, of the Taylor Amusement company, a melodrama in four acts, entitled *Why Girls Go Wrong*, and for Eugenia Bessemer a play from her scenario, entitled *Loma*, in five acts, which may be produced next season.

THE DEATH OF MRS. E. J. PHILLIPS.

Mrs. Elizabeth J. Phillips, who for a period of nearly a half century was among the most admired of players on the American stage, died at the home of her daughter, Mrs. John Dolman, in Philadelphia, on Aug. 3. She was seventy-four years of age and had long suffered from paralysis. Four years ago she was first attacked by that malady, and after a second attack, two years ago, her strength gradually declined, until at length she became almost completely helpless. The news of her passing brings deep sorrow to the theatrical world, and especially to the older players, with whom she was associated in her active years.

Beside her dramatic abilities, which made her public career one of prolonged success and great honor, Mrs. Phillips was possessed of unusual personal qualities that won for her the admiration and devotion of a very large circle of friends. In her home life she revealed those traits of character that have ever ennobled the words "wife and mother." She was of domestic temperament and her home was an ideal place to those who dwelt there, and to the many who entered there as guests. Her gracious manner, her splendid womanliness and her fine dignity earned for her the title of "Lady" Phillips, and by that title of respect she was known in the theatre as well as in the home circle. A. M. Palmer, under whose management she played for twenty years, said, in speaking of her after her death, that "she was accomplished, faithful, full of old-fashioned notions of the dignity of her calling, and thoroughly conscientious in fulfilling her duties to the public and the management."

Mrs. Phillips was born in Chatham, Canada, on Sept. 7, 1830. Her family was in no way concerned with the theatre, and she passed her girlhood in an environment that would seem to offer small opportunity for the development

sort of woman one might expect to fight disease and death." Such a woman was Mrs. Phillips herself, for at the age of sixty she was as full of animation as a girl and as strong hearted and courageous.

Mrs. Phillips made her last appearance in New York as Angelique, in the *Gay Parisians*, at the Madison Square—then Hoy's Theatre—in December, 1895. She went with The Gay Parisians company on the road and made her final appearance with the organization in March, 1897, in New Orleans. She thus ended her public career of exactly forty-five years, and went to Philadelphia to live in retirement with her daughter. She was still active, however, and in March, 1898, to oblige her old friend, Sol Smith Russell, she made one appearance with him, in Philadelphia, in *A Bachelor's Romance*. Fanny Addison Pitt, who was playing with Mr. Russell, was suddenly called away, and Mrs. Phillips took her role, on very short notice, and played it with success. Upon that occasion she appeared before an audience for the last time.

Mrs. Phillips is survived by her daughter, Mrs. Dolman, the wife of a prominent attorney in Philadelphia, and by three grandchildren. The great number of friends that she leaves behind is evidenced by the many letters of condolence received by Mrs. Dolman and by Maude Harrison, who was to Mrs. Phillips almost as a daughter.

The funeral services were held in Philadelphia on Saturday, Aug. 6, and the burial was made in West Laurel Hill Cemetery. The pall bearers were Mrs. Phillips' son-in-law, Mr. Dolman, and her grandsons. The floral tributes were many and beautiful.

REHEARSING THE MANHATTAN COMPANY.

Mrs. Fiske and the new Manhattan company began rehearsals yesterday (Monday).

IN SUMMER PLACES.

Frank E. Morse has finished his vacation with a two-weeks' trip up the north shore of Massachusetts, and has leased his launch to a party of friends from Boston for the rest of the season. He is very much pleased with his new boat, and it takes a good one to beat it. He arrived in New York yesterday for rehearsals for the *St. Paul Amusement Company*. The rehearsals are to be under the personal direction of the author, C. Herbert Kerr. The company will rehearse in New York and open its season on Sept. 4 at Detroit. The above picture shows Mr. Morse with his son in *Summer regalia* just before the end of his vacation.

Ethel Levey-Cohan is at Saratoga. She is to appear in George M. Cohan's new musical comedy, *Little Johnny Jones*, which will begin its New York engagement Oct. 31 at the New York Theatre.

Mr. and Mrs. Jerry J. Cohan are spending a few weeks at Lake Mohican preparatory to beginning rehearsals for the little *Johnny Jones* company, which opens at the New York Theatre Oct. 31.

Frances Florida is spending the rest of the summer with her sister, Maude Lambert, who has taken a cottage at Patchogue, L. I.

Estelle Wentworth, who was last seen on Broadway as the prima donna of *Sergeant Kitty*, is spending a few weeks at Allenhurst, N. J., before starting to work.

Howard C. Ripley, *The Mirror* correspondent at Providence, R. I., is spending a two weeks' vacation in Nantucket, Mass., and in the White Mountains.

T. H. Winnett is at Sharon Springs, N. Y., for a few weeks' rest. Later he will visit Saratoga and then return to New York. During his absence his office is under the management of his brother, George W. Winnett.

THE STOCK COMPANIES.

Eugene A. Phelps, stage director of the Buffinton Stock company, New Bedford, Mass., for the past two seasons, has been engaged to manage the company, succeeding D. R. Buffinton. It will be known as the Purchase Street Theatre Stock company. The stock includes Gertrude Dion McGill, Stock star; Jessie E. Pringle, Florence Hartley, Lillian Rhoder, Dora Calvert, Ethel Fiske, Cameron Clemens, Harry Waterhouse, M. F. Ryan, Everett Aldrich, Frank Thomas, Joseph Benton, Paul Mills, Harry Horn, and Eugene A. Phelps, manager.

Manager A. B. Morrison has returned to Memphis, Tenn., from New York. He has engaged the following people as members of the Hopkins Stock company, to appear at the Grand Opera House in Memphis the coming season: Lucia Moore, Florence Coventry, Josephine Fisher, Vera Rosa, Isabelle Bowman, Thomas MacLarine, Arthur Mackley, George Fox, C. H. White, George De Long, Frank Jamison, and Richard Cockran. Mr. Mackley will be stage director, making his third successive season as such.

Alma Palmer has been engaged as leading woman with the stock company at the Lafayette Theatre, Detroit.

The Vernon Stock company opens Sept. 5 in Goshen, N. Y., and adds *The Three Guardsmen*, *Taming of the Shrew*, *Don Cesar de Bazar*, *Fanchon*, *Cinderella*, and *Oliver Twist* to its repertoire.

A new stock company will hold the boards at the Columbia Theatre, Brooklyn, this coming season, opening with a Saturday matinee Aug. 27. Robert Edeson's last season's success, *Soldiers of Fortune*, will be the attraction. Jesseline Rogers will be the leading woman, Richard Buhler leading man, and Jessie McAllister leading soubrette.

The Cook Opera House Stock company, of Rochester, N. Y., will close its season Aug. 27.

Laura Alberta's engagement at the Star Theatre, Buffalo, is a special one of eleven weeks. She is playing leading heavies.

Mabel Montgomery, who has just closed with the Baldwin-Melville Stock at Cleveland, has been engaged to play the leads with the Bush Temple Stock, Chicago, opening Aug. 29.

The following changes have been made in the Poll Stock company, Bridgeport, Conn.: W. L. Stewart, juveniles, succeeding Darwin Karr; Leah Stoddard, replacing Emma Ballard in character parts, and Frances Brendt for heavies, in place of Ann Singleton. Willard Dashiel has recently followed H. H. Fisher in characters and a general superintendence of the stage.

Lisie Leigh, owing to an accident sustained by Miss Arzen, took her place in the production of *Charley's Aunt* at Keith's Theatre, Providence, R. I., last Monday, at a day's notice.

At Midland Beach the stock company has again changed its management. John O. Hewitt and Edward Lewers are at present the new lessees. On Monday of last week Jean Gerat, the artistic success of the season here, was repeated, with Kathleen Taylor, Edward Lewers and John O. Hewitt. Jessica Lewers replaced Margaret Bancroft. Fuller Mellish, late with Martin Harvey and Ulysses, gave a finished performance of *Herbert* in his latest playlet, *The Cockney's Courtship*, assisted by Nora Gray, Norman MacDonald, Robert David, Claude Curtis, and Edna Frank, in up-to-date Japanese dances, which proved a great addition to the bill. Next week, *Forget Me Not* and *What Happened to Jones*.

John O. Hewitt has signed with M. W. Hanley to support Edward N. Hoy in *Hamlet* as Laertes, opening Sept. 5, in Canada.

Priestly Morrison and Mrs. Morrison (Mary Horne) will terminate their engagement with the Vaughan Glaser Stock company, Cleveland, Ohio, shortly, and will arrive in New York about Aug. 25.

Catherine Countiss, who was successful as leading woman of the Keith's Stock, Philadelphia, closed with that company Aug. 6, being accorded a flattering reception on her last performance.

SAID TO THE MIRROR.

EDWIN EMERY: "I desire to protest against the manner in which I am being confounded with some person in the profession whose name is much like my own. During the past week I have been repeatedly amazed at the receipt of bills, etc., not intended for me. I wish to state for the benefit of these gentlemen who have thus confounded me with another that I have been engaged for the past five years consecutively at Belasco's Theatre, San Francisco; that my name is Edwin T. Emery, and that I always use the middle letter, T., in my name; also that I am an American, a native of Philadelphia, Pa. I refer to the Players' Club, the Green Room Club, the 'Terror' Order of Friendship, and the New Amsterdam National Bank."

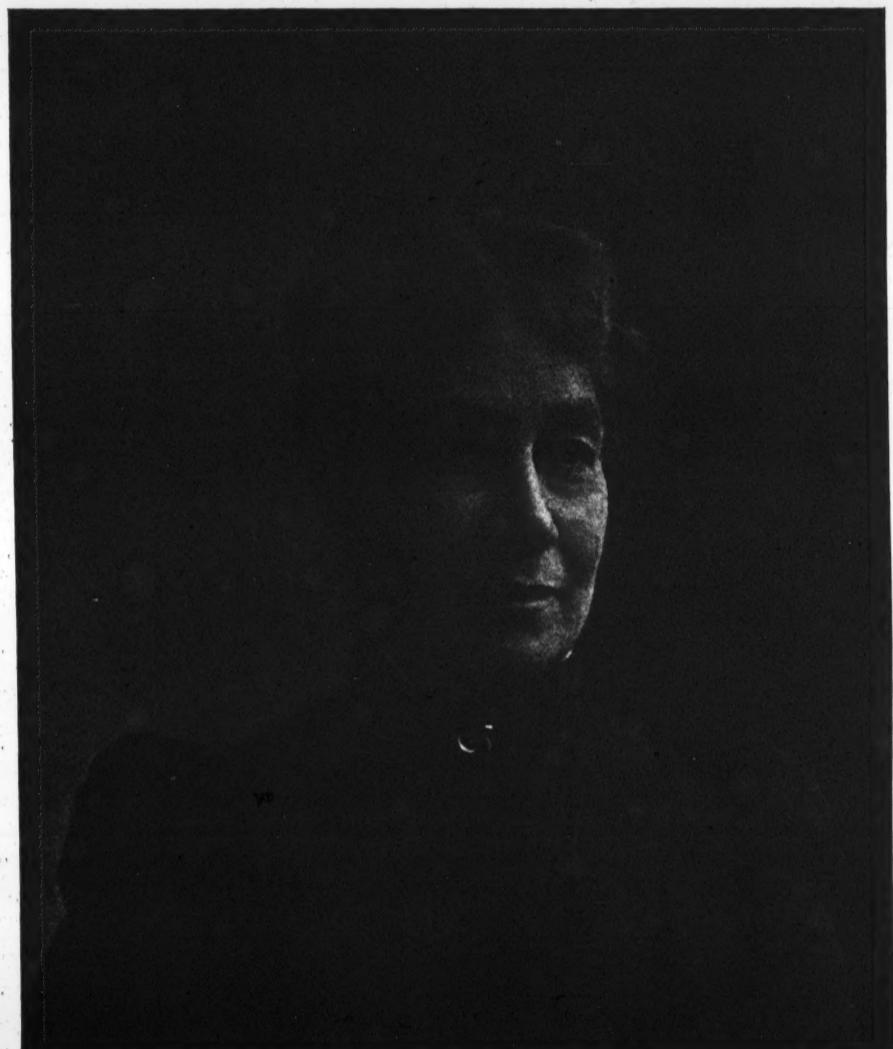
Werner Alberti, the tenor, signed a contract in Berlin last week for forty concerts in the United States next Spring.

Madame Schumann-Heink is here rehearsing in the new comic opera written for her by Julian Edwards and Stanislaus Stange, *Love's Lottery*. It will have its initial performance in Detroit, and will be brought to the Broadway Theatre in October.

Karl Kromzak, musical director to the Emperor of Austria, is directing the concerts of the Exposition Band at St. Louis. He will be heard in concert here with the Metropolitan Opera House orchestra.

A Berlin dispatch announces that Werner Alberti, the tenor, will give forty concerts in the United States the coming Spring.

Henry Wolfsohn has arranged for Madame Schumann-Heink to sing her "farewell" concert at Manhattan Beach Theatre, Aug. 28.



MRS. E. J. PHILLIPS.

of dramatic talent. She made her first appearance on the stage at Hamilton, Canada, on Easter Monday, 1852, in the role of Grace Harkaway, in *London Assurance*, and won immediate favor with the public. Her advancement during her early years on the stage was rapid, and after a short period of service in minor roles she became the leading woman of the Pike company, in Cincinnati. There she played a wide range of parts in the Shakespearean and standard drama, and appeared in support of Edwin Forrest, Charlotte Cushman, and Otto Meyer, of the Irving Place company, who has been lent by Mr. Conried in order that he may appear in his original part of the Landlord in *Becky Sharp*.

In 1871 she began a three years' engagement with Lawrence Barrett, playing leading roles in the standard repertoire, and at the conclusion of that term she joined F. F. Mackley's stock company at the Chestnut Street Theatre, Philadelphia. There she remained until, in 1877, she became a member of Mr. Palmer's company at the Union Square Theatre. Under Mr. Palmer's management she acted for many seasons at the Union Square; she then went with him to the Madison Square, where she played continuously until he relinquished his tenancy of the theatre in 1891, and then she went with him to his South Dakota home, where his father owns 800 horses, and he has a fiancée named Miss Shooting Cat, and the firewater stores are not so alluring as in the East, being as far apart as Russian victories—a combination that should make him hereafter a "good Injun."

It is obviously impossible to enumerate the roles in which Mrs. Phillips appeared while a member of Mr. Palmer's companies. Her personal history during that period was practically part of the history of the theatres, since she was prominently cast in nearly all the productions. The rosters of the three companies, season after season, included the names of nearly every important actor and actress of the time. Those with whom Mrs. Phillips was more particularly associated were J. H. Stoddart, Rose Eyttinge, Fanny Moran, Clara Morris, Stuart Robson, Maude Harrison, Agnes Booth, Sara Jewett, Annie Russell, Virginia Harned, Charles Thorne, Ida Vernon, Herbert Kelcey, Frederick Robinson, Thomas Whiffen, E. M. Holland, and Kate Claxton.

Among the plays in which Mrs. Phillips made particular successes were *The Lights of London*, *Saints and Sinners*, *A False Friend*, *Our Society*, *The Two Orphans*, *Jim the Penman*, and *Sealed Instructions*. Her Lady Odgen, in *A False Friend*, was a masterly performance. In that role she simulated the sufferings of one stricken with paralysis, the malady to which she herself succumbed, and she was described by a line

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TO CORRESPONDENTS.

THE MIRROR will go to press earlier than usual on the number to bear date of Sept. 10, owing to the fact that Monday, Sept. 5, Labor Day, will be a legal holiday. Correspondents therefore are requested to send in their letters for that number at least 24 hours in advance.

TO ADVERTISERS.

As Monday, Sept. 5 (Labor Day), will be a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date of Sept. 10 earlier than usual. Advertisements for the last page cannot be received later than noon of Friday, Sept. 2, and all advertising pages will close at noon on Saturday, Sept. 3. THE MIRROR will be published on Tuesday, as usual.

STILL UNDER DISCUSSION.

In response to the questions propounded to critics, dramatists and men of letters generally in England and on the Continent by the English Illustrated Magazine, as to what would be the most practical and effective means of giving a new impetus to the English drama; whether the institution of State aid would be beneficial or detrimental, and whether the reform or abolition of the censorship would advance its interests, a second installment of views and opinions by well-known persons has been published.

A number of the ideas brought forward are similar in substance, differing only in the individual manner of stating them. One of the opinions, by BEERBOHM TREE, is held in common by most persons. "Good plays," says he, "will quicken the drama into life more than anything else. The welfare of the drama, as of all institutions, depends on men, and not on systems." It would have been better had he expressed some opinion of the systems that have brought about the confessedly hindering conditions which are responsible for the present state of things.

JULES LEMAIRE, observing the influence of State aid on the French theatre, hopes

that the English will avoid State aid. "They have been fortunate up to now in this respect," says he, "for their Government does not interfere in what does not concern it. It would be a pity to alter this." Thus his opinion is added to the conclusions of some other French writers that the French system of aid is detrimental to the development of the best in the theatre, although several of his contemporaries have conservatively stated their belief that State aid is neither beneficial nor injurious to the theatre. But M. LEMAIRE forgets that the censorship is in power in England, and it is the opinion of many eminent Englishmen that this is an unwarranted interference by their Government in dramatic matters—a conclusion that some of the mistakes of omission and commission by the censor would seem to warrant.

GEORGE BERNARD SHAW, with characteristically eccentric humor, under which lies some substance of pertinent suggestion, would have established "A University of Rhetoric and Public Life, in which clergymen, barristers, magistrates, naval and military officers, public officials, actors, auctioneers, toastmasters, town criers, and even railway porters, can be trained to address large bodies of people intelligibly, and without straining their voices. No elocution master of the old actor type should be tolerated in such a university," he adds.

It is not that SHAW intended to associate actors with persons of dignity when he put them in the foregoing after clergymen, barristers, magistrates, naval and military officers. He rather shows his contempt for actors in permitting them, in his catalogue of vocations, to lead "auctioneers, toastmasters, town criers, and even railway porters." This is a sneer of the SHAW sort, but no one will question its peculiar effectiveness. Beneath it lies the fact that actors of to-day lack vocal training, and know little of the arts of elocution, which assist so notably in interpretation. But when SHAW also sneers at "the old actor type" he makes an error; for the better of the old actors were supreme masters of the art of "addressing large bodies of people intelligibly, and without straining their voices."

It may be said that nothing of much practical value has yet been developed from this symposium, although it has enlisted the pens of many men distinguished in the theatre and relative fields.

A CLERGYMAN'S CONCESSION.

A METHODIST clergymen, long a presiding elder, and with a record of some fifty years in the pulpit, is in line with the spirit that moved the assembled wisdom of his church at the recent General Conference at Los Angeles to look upon amusements of all rational kinds more as matters of personal choice than of arbitrary legislation, and this in spite of the fact that the Methodists long regarded arbitrary legislation as an effective influence to suppress natural impulse.

This clergymen, the Rev. JOHN T. CRIPPEN, of Eldora, Iowa, in a sermon the other day talked about the circus, an institution that for long years has been mentioned in Methodist pulpits as synonymous with the nether kingdom and the denizens thereof. The Rev. Mr. CRIPPEN did not view the circus in the ancient light of his cloth. "If I were an overworked farmer or business man," said he, "and had managed to get a little ahead, I would take a day off and I would hitch up the best team, load in the family, and, to say the least, I would see the parade."

What magic there is in a suggestive sentence! What magic, in fact, there is in the Rev. Mr. CRIPPEN's "to say the least!" What hard-worked business man or farmer that might have listened to this confession as to what the Rev. Mr. CRIPPEN would do if he were a hard-worked business man or farmer could fall to take a healthful hint and his himself, with his best team and his family, to the nearest town that soonest boasted the presence of a circus, there not only to arrive early enough to witness the parade, but to later exhaust every legitimate excitement that the ordinary circus furnishes to the weary and the monotonously oppressed?

This preacher, old in the service, shows a commendable tendency. Evidently he has had too much of the pessimism of his kind, and has become a prophet of rational enjoyment, as rational enjoyment is understood by hard-working business men and farmers, who too long have borne the yoke without liberty to follow their inclinations. That his "to say the least" is but a figure of speech carefully intended to inspire indulgence in the full and joyous measures of the attractions within the tents—even to the curious exhibits in the side shows—is established by his proviso, "and had managed to get a little ahead," for the parade is free, and the clergymen, no doubt, had learned, by hearsay, that to do a circus

thoroughly costs money. In fact, his phrase as to wherewithal would confute any hedging construction of his chief suggestion that a sober second thought might inspire, and he stands committed to the recommendation without logical qualification.

THE MIRROR by no means wishes to hold up this clergymen to the flings and arrows of those of his sect who may insist that he has sinned in thus speaking his mind under natural and happy impulse. On the contrary, it believes that the Rev. Mr. CRIPPEN is a worthy man who has opened the way for much felicity, for no one can study the marvels of the circus, with its strange yet veritable beasts and its thrilling and daring acts, to say nothing of the wonders that congregate about it, and not be the better for it. At least no overworked farmer or business man can fail to find in the circus an institution that will take him out of his narrow rut, enlarge or exercise his imagination, and send him back to his daily routine with a renewed desire for labor.

But what about the theatre? The better exhibitions of the stage are within doors, with no parade or other outside whet to curiosity beyond the bills, which are the more modest as they relate to the better offerings in the theatre. The circus is a good thing as an annual excitement, but the play—yea, even the play that moves the higher emotions and inspires while it entertains—is a thing that may be seen frequently. Would the Rev. Mr. CRIPPEN, transferring his gaze from the hard-worked business man or farmer of the rural community to the equally hard-worked man and woman in the city, refuse to sanction the play as a means of rational enjoyment and recreation?

A LONDON CRITIC ON THE ENGLISH DRAMA.

A. B. Walkley, the dramatic critic of the London *Times*, is a versatile writer—well-read—learned, in fact—with a remarkable memory for quotable passages in other men's works. He is also a linguist and well up in current Continental literature. And yet with all these valuable gifts and scholarly accomplishments Mr. Walkley's judgment as a critic of plays is often at fault, as he cherishes ingrained prejudices from which he does not seem able to disengage himself. I have known him to pronounce plays bad or indifferent that I thought fairly good; and my opinion was in a manner justified by their remaining a long time on the bills. On the other hand, I remember pieces he did not condemn that I thought contemptible—a notable instance being *The Cherry Girl* at the Vaudeville, an invertebrate sort of emasculated variety show from the over-fluent pen of Seymour Hicks, whose writing, like his acting, is exceedingly jerky and spasmodic. Mr. Hicks is one of those rapid, ready writers who can turn out a play on any subject in a week or less, and the public forget it in about the same length of time. He does not bother his head about plots. An incident is sufficient for him to string out with endless talk anything from one to five acts, and he has unlimited faith in incessant changes of costume, no matter how irrelevant it may be to the situation with which he is dealing. He will pop on to the stage as a Jap, or a Chinaman, or a Turk, or a Pierrot (he is fond of the latter) without rhyme or reason and trust to the chances that it will serve with a mixed, unthinking, uncritical audience. Dramatic sequence or the unities do not trouble Hicks. With him the thing is to "keep going."

But to get back to Mr. Walkley. He has written for the *Paris Temps*—one of the most respectable, reliable papers of temperate opinions in France—an article on the condition of the drama in England, and he expresses the opinion that the English public has become coarser and coarser in its tastes, is less and less disposed to make the necessary effort to concentrate its attention on true drama, and has become more and more adverse to the theatre of ideas. The ideal spectacle of the majority is one which calls for no exercise of intelligence or sustained attention, and this form is provided by the music-halls and in the pieces called musical comedies, which are suspiciously like music-hall productions.

The season of drama, recently closed in England, has certainly been prolific in indifferent plays. There have been too many of what were formerly known as farces, but are now dignified by the title of "comedies." I can call to mind but few plays of really serious interest—plays that require sustained attention. What is popularly called the after dinner play is a potent cause of the evil. If a drama is to begin at nine o'clock and finish at eleven it is obvious that a dramatist cannot have sufficient time to develop a complicated story. And as the theatre has become more and more an after dinner entertainment, the musical comedy, which is amusing even if you arrive in the middle of the first act, has largely driven real comedy from the boards. The composition of after dinner drama, too, has to suit the mental altitude of diners.

But I cannot wholly agree with the sweeping charges which Mr. Walkley brings against musical comedy. To those who remember what it once was it is clear that the standard of musical taste, and even of witticism, is higher. It is ridiculous to say that pieces like the *Orchid* or *The Cingalee* are only music-hall productions; and an opinion that does not take into account such a charming musical comedy as *Véronique* is much too sweeping in its generalization. Nor do I think it is anything but an unfair view of the stage that places all the blame of the present state of drama on musical comedy, or looks on it as Mr. Walkley does, as the effect of a vitiated and mentally indolent public. Musical comedy has its vogue in some degree, because there is a public that admires popular music. It may not be a high form of the art, but it is music, whereas the songs in the old-fashioned burlesques that Henry J. Byron and the Brothers Brough used to turn out at Easter and Christmas were invariably adapted to the tunes of the day and the street. Original music by recognized composers was never composed for those old burlesques!

It is true as far as England is concerned that at the moment comedy has ousted serious drama from the stage. That state of

things is due, I think, to a fashion of looking on the theatre as a convenient place for digestion. Another cause of the present state of the theatre is the modern monopoly of the syndicate and commercial manager. The rule of the actor-manager may have its drawbacks, but it has no such vices as have followed the reign of the commercial monopolist. The actor-manager is, at any rate, an artist in his way, and if he looks on a telling part for himself as the criterion by which a play must be judged that is better than the bald commercial desire of earning a fat dividend. The commercial manager may be supposed to know his business, but he frequently underestimates the intelligence of the public in his voracious inartistic desire for gain.

HOWARD PAUL.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

H. M., St. Louis: A letter addressed to him as the manager of that company will bring you the information.

EDNA RANDALL, Indianapolis, Ind.: 1. The play you inquire about was *The Unforeseen*, produced at the Empire Theatre, New York, Jan. 13, 1903. Charles Richman played the blind clergymen, the Rev. Walter Maxwell, and Margaret Anglin played Margaret Fielding, afterward his wife. 2. Robert Marshall wrote the play.

HARRISON J. DONNALLY, Philadelphia: The magazine pictures you inclose of "Nat Goodwin and Maxine Elliott in *The Wrong Mr. Wright*" are spurious, for that was Roland Reed's play, and Mr. Goodwin and Miss Elliott never appeared in it. The two scenes, pictures of which you send, are probably from *The Cowboy and the Lady*.

E. O. E., New Hartford, Conn.: 1. The stories of which you speak regarding Shakespeare are apocryphal—not canonical—sent on their travels by Audry, Oldys and Rowe many years after Shakespeare's death in 1616, and heard by them from actors and others who knew actors and others who knew Shakespeare. There is not one particle of evidence that would be listened to with respect in court that Shakespeare held horses on going to London, at the age of eighteen or twenty; or that he went at that age to London; or that he stole Sir Thomas Lucy's deer and then lampooned him; or that Sir William Davenant was his natural son; or that he died drunk; or that he was parsimonious. That is all gossip, not history. Nothing is really known of Shakespeare's life for ten years after he left Stratford. Nobody knows what he did during those years; and even after very little is known. All that is positively known about Shakespeare can be put into 500 words or less. 2. About as much is positively known of Marlowe. 3. THE MIRROR possesses a vignette of Marlowe.

THEODORE HAMILTON, 100 West Sixty-eighth Street, New York: 1. The last performance that was given at Booth's Theatre was on April 30, 1883. The play was *Romeo and Juliet*, with Modjeska as Juliet, Maurice Barrymore as Romeo, Frank Clements as Mercutio, and Clara Fisher Maeder as the Nurse. Modjeska spoke the last words, ending a curtain call speech with, "I say to Booth's Theatre, farewell!" 2. The *Corsican Brothers* was revived at Booth's Theatre Jan. 3, 1883, with Charles R. Thorne as Louis and Fabian, the twin brothers. On Jan. 6, Mr. Thorne had to retire from the cast, never again to act. He died in a little house on the west side of Fourth Avenue, between Eighteenth and Nineteenth streets, on Feb. 10, 1893, after suffering terrible pain, during and after his last performances. On Jan. 13, at a matinee, Frank C. Bangs played the brothers, and Theodore Hamilton, Chateau Renaud, and the play ran until Feb. 12, when it was withdrawn to make room for John Stetson's revival of *Monte Cristo*, with James O'Neill as Edmund Dantes and Henry Lee as Danglers, and it was Mr. Lee who made the hit on the first night, as Mr. O'Neill was very nervous and Mr. Lee was not. 3. The corner-stone of Booth's Theatre was laid April 8, 1868, by James H. Hackett, who also laid the corner-stone of the Shakespeare statue in Central Park, in 1864. Booth's Theatre opened Feb. 3, 1869, with *Romeo and Juliet*, Edwin Booth as Romeo, Edwin Adams as Mercutio, Mary McVicker (Mrs. Booth) as Juliet, and Fanny Moran as the Nurse.

HARRY ROGERS, Melbourne, Australia: Mr. and Mrs. Dion Boucicault (Agnes Robertson) played in this country for some years prior to 1860, and in London as far back as 1851-2-3, in *Our Clerks*, by Tom Taylor, and *The Prima Donna*, by Boucicault, at the Princess' Theatre, under Charles Kean. 2. The *Colleen Bawn* was first produced in London Sept. 10, 1860, at the Adelphi Theatre. Mrs. Boucicault was the Elly O'Connor. 3. Dion Boucicault was born in Dublin, Dec. 20, 1822. His life is too long for this column. 4. John Brougham was born in Dublin May 9, 1814. 5. Charles Albert Fechter was not a Frenchman. He was born in London, of a German father and an English mother, but when he was a child his parents removed to France and there he was reared and educated. He had the mercurial temperament of the French. 6. Walter Montgomery was not an English actor. He was born on Long Island, but allowed it to be thought that he was English. 7. Johnstone Forbes-Robertson was born in London, 1853, the eldest son of John Forbes-Robertson, art historian and critic. He was educated in England and France, and was admitted student at the Royal Academy of Arts in 1870. 8. He made his first appearance on the stage in March, 1874, at the Princess' Theatre, as Chastelard, in W. G. Wills' *Marie Stuart*. 9. Arthur Wing Pinero is his full name. He was born in London, 1855, and made his debut as an actor June 22, 1874, at the Theatre Royal, Edinburgh. 10. He first appeared in London, April 15, 1878, at the Globe Theatre as Mr. Darch, in Wilkie Collins' *Miss Gwillit*. He joined the Lyceum Theatre company in September of that year, and was the *Claudius* to Henry Irving's *Hamlet* in all the theatres of Great Britain. 11. His first play was produced at the Globe Theatre, London, in October, 1877, and called \$200 a Year; and *La Comète*: or, *Two Hearts*, a drama in four acts, was done in the same year. 12. He and Sardou are the richest playwrights. 13. No. Mr. Fitch is not in their class.

NEW PUBLICATIONS.

(Books relating to the drama and music.)

"History of the London Stage and Its Famous Players" (1876-1903). By H. Barton Baker. Published by E. P. Dutton and Company, New York.

"The World's Earliest Music." By Hermann Smith. Published by Charles Scribner's Sons, New York.

"Shakespeare's Poems and Songs" (Newnes' Pocket Classics series). Published by Charles Scribner's Sons, New York.

David, A Tragedy, by Caleb Young Rice. Published by McClure, Phillips and Company, New York.

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Entered at the Office of the Librarian of Congress, at Washington, D. C., Aug. 4 to 11, 1904.

BARON HUMBUG. By R. A. Barnet.

THE USHER



David Belasco has an article in the September *Smart Set* on "The Stage at the Present Moment," wherein he sets forth briefly and frankly the condition of American theatricals on the eve of the new season. Mr. Belasco is an independent in management, and for that reason he is free to write what he pleases and to tell truths publicly that the wearers of the monopoly collar are only able to whisper in the dark when their masters are asleep.

Mr. Belasco does not view the situation through rose-colored glasses. "The managers," he says, "with ten theatres on their hands where they had one formerly, are panic-stricken at the paucity of attractions, while actors formerly accustomed to sign their contracts in June find themselves at large in shoals with little prospect of any engagement until after the Presidential contest is over."

The chief reason given for this state of things by Mr. Belasco is the failure of the foreign play-market during the past two years. "Some years ago, in an attempt to corner the foreign play-market, an American manager made the fatal mistake of putting nearly all the foreign playwrights under contract. Worse than that, he paid liberal sums in advance for the option on all their dramatic output." This caused them to lose enthusiasm for work, and to produce plays far below their standard. American managers, after last Winter's bitter experiences, are "charly of producing plays that have not made enduring successes abroad, and the real hits of the past season in London and Paris can be counted on the fingers of one hand."

Mr. Belasco finds hope in the spirit of independence and discrimination shown by our public lately in regard to theatrical attractions. The experience has taught managers a bitter but much needed lesson. "The public is no longer to be taken in by 'flub dub'; the dear old public will no longer swallow buncombe whole."

For four or five years the country enjoyed exceptional prosperity and the people patronized the theatre liberally and indiscriminately. Managers made money hand over fist.

But last season the tide turned. The badly dramatized novel was rejected, and the made-to-order star—"the man or woman who, after one or two successes in leading roles, suddenly blossomed out as a would-be arc-light in the theatrical firmament"—was frowned upon. "If the past disastrous season has done nothing else," says Mr. Belasco, "it has at least reduced these two theatrical impositions to their proper level."

Mr. Belasco ascribes the deplorable conditions of to-day to the dominance of the commercial idea in management. His article concludes with the following summary:

The stage in America to-day is stagnant on account of the commercial spirit which has been introduced into its dealings during the last six or seven years. No one appreciates and deplores this fact more than the actors themselves—and no one more's the pity—is so afraid to say so. If the actors are under a yoke of commercial tyranny to-day they have themselves to blame for it. There was a time, seven years ago, when the Theatrical Syndicate was first formed, that Messrs. Joseph Jefferson, Nat Goodwin, Richard Mansfield, Francis Wilson and W. H. Crane, by merely standing should to shoulder, could have nipped the scheme in its bud. To-day, much as any of them privately and unofficially may be aware of this fact, there isn't one of them who doesn't jump when the Syndicate pulls the string. For all the independence which these actors and their managers now assert, they might be so many inanimate displays in the window of a department store, and as a matter of fact their artistic careers are now run almost entirely on department store methods.

The independent manager who dares to make a production on his own account is now almost as extinct as the dodo bird. No matter how great a success his play may prove in New York, unless he concedes to the demands of the Syndicate's booking agents his chances for success on the road are absolutely nil. Five years ago there were at least fifteen or twenty managers in the habit of bringing out from two to three independent productions every year. Where are they to-day? Either in retirement, in bankruptcy or filling subordinate positions in the Syndicate employ.

Understand me, as a manager I can be quite as commercial as any one else. No one in the business is more eager to draw audiences to his theatres than I am; no one, I take it, is more desirous of gathering in phenomenal box-office receipts; but when the day ever dawns that I am compelled either by misfortune or the Syndicate to regard my theatre, my productions and my stars purely as commercial commodities, then I shall at least seek the seclusion which some other line of commercial industry might grant me. Under such conditions the theatrical game would scarcely be worth the scandal.

The commercial men did not "steal a march on" stars and managers. They proceeded boldly, and from the inception of their scheme eight or nine years ago THE MIRROR did not cease to warn the profession, the press and the public of the consequences. Unfortunately, its predictions were only too true, and, unfortunately also, those that were in a

position to prevent the temporary ruin of American dramatic art and the usurpation of the theatre by the Ring that now practically controls it—in other words, the leading actors and managers of that time—were either too selfish or too stupid to nip the pernicious growth in the bud.

The Actors' Society Bulletin has taken up the question, "Are actors employed by the day or by the week?" It would seem from the Bulletin's view of the subject to be a matter in which there are conflicting customs and opinions among managers and actors. However, it is quite right in saying that the time has come to establish a fair standard so that actor and manager both shall know what a contract means when it is signed.

The majority of theatrical contracts read that the manager "shall have the right to designate the number of performances that shall be given each week," and salary shall not be demanded by the actor for time lost in consequence of non-playing nights occurring through "unforeseen accident, illness, railroad delay, fire, riot or other public calamity."

But in case of a night being lost, the question is upon what basis shall the deduction of salary be made? If the company is playing one-night stands without matinees, it gives but six performances a week. If it is playing a city where Sunday performances are the rule, it gives anywhere from nine to ten performances a week. Some companies play but seven performances a week in any circumstances, while others invariably give eight, and all give extra matinees on important holidays.

Is it fair to deduct one-sixth, one-seventh or one-tenth of the week's salary? This is a point that the actors are desirous to have cleared up. Of course, they get the fat and the lean. When no matinees or Sunday performances are given they are called upon to play but six times. Nevertheless, they are ready and are expected to play as many times as the manager may require, so it would seem that they should not suffer on account of a period of inactivity. Yet, on the other hand, the manager has no revenue except when the company plays, and it is to his interest, if it is not always possible, that the usual number of performances shall be given each week.

In England there is an arbitrary rule that seven performances shall be regarded as a week. Extra matinees or performances are paid for *pro rata*—that is one-seventh of the week's salary is added for each additional performance. I believe that the majority of German, Italian and Spanish actors are engaged and paid by the month, but their case offers no basis whatever for a comparison, as the scale of salaries paid in those countries is proportionately very much smaller than obtains here or in England.

"Stage Abominations" is the title of an editorial in a recent issue of the Los Angeles *Times*. According to its author, "The vulgarity and indecency of actors and actresses in substituting filth and vile suggestions for wit and humor is not so licensed that it can be allowed to go on forever without rebuke. If the stage has become so impoverished that it must resort to dirtiness and suggestive vice to maintain itself, it were better to abolish it entirely as an institution."

It seems that one of the causes that have moved the *Times* to this outburst is the alleged fact that vaudeville performers indulge in "poorly veiled efforts to advertise" various regulators of the human system in the form of patent medicines. Whether vaudeville performers engage in this form of advertising in California or not I am unaware, but nothing of the sort has been observed in the reputable vaudeville theatres of the effete East. The *Times* continues:

"As bad, and even worse than this, is the utterly immoral suggestiveness employed by women of the stage in both act and word; the obscene intimation, the wanton leer, and all the illicit arts that go with the 'disrobing scenes' in dramas and dramatic sketches. Whenever an actress who has outgrown her youth, whose beauty has become obscured by avoidupois and whose genius has become beclouded by long dissipation, finds herself unable to catch applause she almost invariably resorts to this species of immorality as a last card."

General Otis, the directing spirit of the Los Angeles *Times*, is too sensible a man to be imposed upon by an editorial writer who indulges in such tommyrot as the foregoing. It is not true that it is the custom of the waning actress to indulge in the vulgar lures that she is charged with, nor are such exhibitions given on the stage of first-class theatres. The *Times*' remarks would be insulting to the women of the stage if they were not so grotesquely false.

A few years ago, when Charles Frohman dealt in Palais Royal farces of a reprehensible character, they were assailed by the press and avoided by the public to such an extent that eventually the manager gave up handling such material as a profitless job. Since that time the stage has been comparatively free of what the Los Angeles *Times* terms "abominations," and even at that time the objectionable features did not consist of the sort it describes.

MR. DILLINGHAM SECURES MISS GLASER.

Judge Lambert, in the Supreme Court at White Plains, decided last week that Lulu Glaser may appear this season under the management of Charles B. Dillingham, despite the contention of F. C. Whitney that he had a prior claim upon her services.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The New York Chapter of the Alliance is continuing to hold its popular and successful Thursday afternoon teas throughout the summer, and members of other Chapters are frequent visitors. The attendance at this pleasant weekly gathering is steadily increasing on the part of both church and stage, and attests the growing interest in the excellent work to which the Alliance is most earnestly devoting its efforts.

At the tea served by Aimee Abbott last Thursday afternoon the members enjoyed hearing Madame Lattard sing "Because I Love You," and "Still Wie de Nacht," accompanied by Madame Senzioz at the piano. There were about fifty present, among whom were Mathilda Cottrell, Charles T. Catlin, Helaine Hadley, Elizabeth B. Knox, Mrs. Alfred Henderson, Erie, Pa.; Mrs. Newton, Bennington; Harriet Davis, Minneapolis; Walter B. Woodall, the Rev. F. J. Clay Moran, Edna B. Jackson, Mrs. Alexander Brown, Alma Chester, Boston; Rosa Rand, Mrs. Harry Leighton, Edith Totten, Mr. and Mrs. Hadfield, M. A. Butts, Sadie Field, Boston; Josephine Arthur, Robert Wagner, Kathryn Totten, Mrs. Maggie Breyer, and others.

Tickets for the Garden Party, to be given at the residence of Mrs. Newton Bennington, Twenty-first and Cropsey Avenues, Bensonhurst, L. I., on Wednesday, Aug. 24, can be obtained at the headquarters, or from any of the officers of the Alliance.

Tea will be served next Thursday afternoon by Jennie Wilder, and all members are invited.

The Rev. Walter E. Bentley will sail from Glasgow on Aug. 20, after touring England, Ireland, and Scotland.

On the occasion of the Fourth Annual Conference of the Actors' Church Union, England, referred to in THE MIRROR last week, the Chairman, in a brief address of welcome, called attention to the fact that it was the largest gathering of the supporters of the movement that had yet been held.

The annual report read by Rev. Dean Hole, stated that twenty-five new centers had been established and that there were ninety-four Honorary Chaplains, and that the number of professional members has increased from sixty-six to eighty-eight, in addition to which there were thirteen associates.

The Bishop of Rochester was re-elected President, and the Secretary, Treasurer and members of the Committee were re-appointed. Sir Charles Wyndham said in his address that it was two years since he had become a member of the Union, which he had joined after a careful examination, when he was convinced that it represented a genuine and generous endeavor on the part of many of the clergy to build a bridge across the chasm, which for so long had separated church from stage. It was a most unnatural hostility, a separation of a mother from her child. This invertebrate prejudice was now dying out, but like all prejudices, it died hard and slowly. There was still much to do. Happily the two professions might now say that they were at least learning to understand one another. The clergy, on the one hand, were beginning to see that the theatrical profession had, like other callings, its special qualities, and the defects of those qualities; that, though resenting patronage, it responded readily and warmly to sympathy. Members of the theatrical profession on the other hand were beginning to realize the Christian aims of that Union.

And they gratefully recognized that the organization was an attempt to make a special provision for their special need. It was this manifestation by the clergy of sympathy and interest that appealed to them that day. They were more than glad to meet them half way in establishing a brotherhood between them. It was that earnest desire to promote the brotherhood between the two communities so long estranged through mutual misunderstandings, and not any intention on the part of either to patronize the other, which was the basis of the Actors' Church Union.

The increasing interest in the afternoon Tea Socials, always a popular and successful feature in the Boston and New York Chapters, and now a function admirably and effectively conducted by Chicago and other prosperous Alliance Organizations at the West, justifies in a most significant and telling way the following declaration by a Boston observer in an article published shortly after this interesting and attractive form of reunion, was established in the Chapter of that city.

On the surface the modest gathering would have presented the appearance of any other half-hundred teas being held at the same hour in our big city, but to those who look beneath superficialities, the occasion was one of very real social and sociological importance.

In the first place, it was not an experiment. All last year teas of this kind were held affording many opportunities for church and stage folk to meet each other easily and naturally, and discover that the resulting acquaintanceship was good and helpful to both. Before this movement, which is gradually bridging the gulf that used to yawn between the church and the stage, was inaugurated, actors were for the most convinced that all clergy were, on the all church-going a bore. The ministers, on the other hand, had a kind of horror of those men and women, the greater part of whose life is spent in the portraiture of mimic passions. And even where there was no actual dislike on either side, there was mutual indifference.

Now, however, all this is being changed. Business men who come occasionally to the teas referred to have observed that an actor is frequently quite as well versed on the tariff question as they are. The ladies of the Chapter make the discovery that the actress they have often seen playing a slave on the stage cares as much for Browning as if she were a member of the Boston society devoted to the study of that poet. The girl fresh from college learns that the man doing the butler role in the last modern attraction is a Shakespeare student, competent to discuss folio readings with even so eminent an authority as her own university professor.

Such discoveries result, of course, in a deepening of mutual interest. There is, there can be, in this movement no thought of patronage on either side, only a natural drawing together on the part of representatives of two worthy and necessary professions, neither of which have before taken the trouble to step out of the beaten track and make the other's acquaintance.

PLAYERS RETURN FROM ABROAD.

Charles Cherry, Ethel Henry, Hattie Williams, Frank Worthing, and Robert Gant Anthony were passengers aboard the *Cedric*, which arrived at this port from England last Saturday. On the *Etruria*, which arrived on the same day, came Agnes Mahr, Charles Sinclair, and Lucy Munroe, of The Prince of Pilsen company.

PERSONAL



Photo by Bushnell, San Francisco, Cal.

BOWLES.—After three and a half years on the Pacific Coast playing leading juvenile business with James Neill, Donald Bowles will close with that organization Sept. 3 and arrive in New York one week later. Mr. Bowles has had several flattering offers to remain on the Pacific Coast, including a proposition to star through the Western territory, but says, "I have grown homesick for the East."

HADING.—The marriage of Jane Hading and M. Arnoud, a young and talented actor who is popular in the French provincial cities, but has yet to make a reputation in Paris, is reported from Paris.

LAVINE.—William S. Lavine, last season stage-manager of the A Chinese Honeymoon company, sailed for Halifax on Aug. 5, on a short trip for the benefit of his health. He has been ill since the Spring, and at one time it was feared that he would be obliged to undergo a surgical operation. Upon his return from Halifax he will be the guest of his brother, Alfred J. Lavine, at Elmhurst, L. I., for the rest of the Summer.

EYTINGE.—Rose Eytinge, who recently went to Portland, Ore., to reside permanently, will shortly open a dramatic school in that city to be called the Columbia Theatre School of Acting. Manager R. T. Welch, of the Columbia Theatre, will be the business-manager of the school. Miss Eytinge will also appear occasionally with the stock company at the Columbia in *grande dame* roles.

BERNHARDT.—Suzanne Jezierska, an actress who has not yet completed her tenth year, has sued (by the intermediary of her father) Sarah Bernhardt for 1,200 francs, damages for having refused to allow her to appear in a part in Varennes for which she had been expressly engaged. The court awarded her 250 francs damages.

IRVING.—Sir Henry Irving will originate Granfather Coquesne in a one act tragedy, based on Cosmo Hamilton's story of that name in *The Smart Set* for September, during his last engagement here next season.

RICHMAN.—Charles Richman has been engaged as leading man in support of Amelia Bingham for the coming season. The company will open at Hooley's Theatre Chicago, on Aug. 22.

MAY.—Edna May returned to New York on the *Cedric* last Saturday, after an absence abroad of three years. She will appear in the leading role of *The School Girl*, at Daly's Theatre, next month.

ELDRIDGE.—"Aunt Louisa" Eldridge returned to town last week after an agreeable visit with Mr. and Mrs. Willie Collier at their Summer home at St. James, L. I.

ST. JOHN.—Marguerite St. John, who was last seen in New York in *Merely Mary Ann*, returned to America on the *Cedric* last Saturday from a visit of several months abroad.

WAINWRIGHT.—Marie Wainwright began rehearsals for her production of *Twelfth Night* at Berkeley Lyceum yesterday (Monday). Her tour will begin at Bridgeport, Conn., on Sept. 1 and will extend to the Pacific Coast.

GRiffin.—Gerald Griffin arrived from Europe on Saturday last on the *Cedric*. He has been rejuvenated by his trip and looks a picture of rugged health. Mr. Griffin stated yesterday that no concert was given on the steamer, as there was a hitch concerning the placing of a percentage of the receipts to the credit of the Actors' Fund.

ENGAGEMENTS.

Nellie Lynch has been engaged for the part of Sally in *The Tenderfoot* company with Richard Carle next season.

Harvey B. Day will be ahead of the Western *Tenderfoot* company.

Edwards Davis, formerly a preacher, has been engaged by George E. Gill for the lead in *Annie Blanke's* support in *The Little Outcast*.

Frederick Seaton has been engaged as stage-manager of *At Cripple Creek*. He will play the Indian.

Irvin R. Walton, for a leading comedy part with Nellie McHenry in *M'liss*.

Clayton Mackenzie Legge, who was starring in his own play, Robert Burns, last season, has signed with Hamlin, Mitchell and Fleids to play the lead in *Birds*.

Truly Shantuck, for the role of Florabelle Fly in George M. Cohan's new musical comedy, *Little Johnny Jones*.

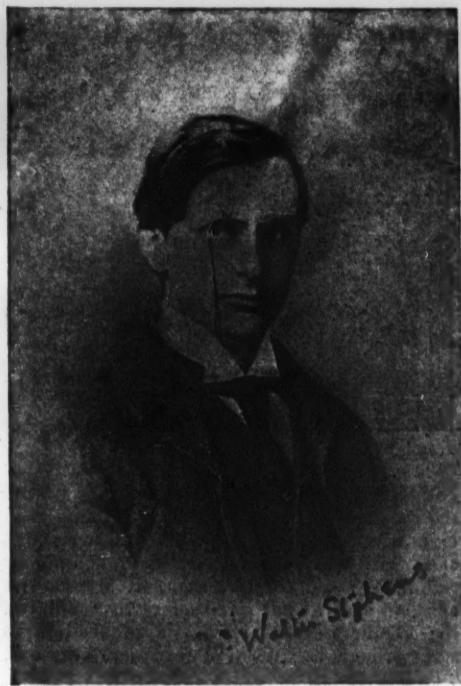
Fay Wallace, for Belasco and Mayer's stock company, Los Angeles, Cal.

THE LONDON STAGE.

Intense Heat Hurts Business—Three Thrillers
Produced—Numerous Notes.
(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Aug. 6.
I do not know how it is with you, oh! my beloved MIRROR readers, but I do sincerely trust that it is not with you as it is with us, at the moment of my attempting to marshal these MIRRORAL memos. For, lo! we are so



WALTER STEPHENS.

harassed by the heat-wave that even such an act as lifting this lightest pen that I have been able to secure induces a feeling of weariness akin to—what shall I say? Well, suppose I say akin to that induced by cryptogrammatic cranks who seek to show that Shakon's plays were written by Shakespeare. Or say by such William-warriors as the latest bardic blitherer, one Creighton—to wit, who surmises from those confounded and confusing sonnets that William was no better than he ought to have been, and that the Dark Woman, said to be denounced by the Sonnetee, was even worse. Nay, more! This latest sonnet-searcher—the Unadmirable Creighton—even asserts, look you! that the author of Hamlet (meaning, of course, the Shakespeareened, and not either of the previous Hamlet plays), owing to being jilted by the Dark Damsel, intended to show that the simple—and subsequently soaked—Ophelia had surreptitiously brought into Denmark an illegitimate infant of whom the Moody Prince of that nation was not the father, though she was the mother! Shame! On recovering somewhat from this sultriness—meaning both that of the weather and that of the aforesaid Shakespearean commentator,—I blush to note that I have been allured into alliteration—a vice which I have ever abhorred, yea, even long before a certain philosopher this week asserted that alliteration is a more or less infallible proof of insanity. But you must please, put it down to the Record Heat which this week has so ruthlessly opened playgoers' pores, at the same time shutting their theatres, and even depleting their music halls.

As though we have not had enough to make us melt away into the Ewigkeit, lo! Marie Corelli, our self-appointed shilder of Shakespeare, has this week in the *Bystander* magazine showered her denunciations on your (and my) poor old progenitor, Citizen Adam, sometime of the Garden of Eden! Marie, in the interval of holding forth on Divinity, the drama and other cognate subjects, has peppered into poor old Ancestor Adam with no uncertain pep. La Corelli seems to know all about the celebrated case of the Serpent and the Apple, and most generously takes up the Corellian cudgels for Mommer Eve. She administers such terrible Tapicoc to Mrs. Eve's husband, and adduces such excuses for Mr. Adam's wife, that I assure you all of us mere men who have perused the Corellian castigation have been observed to wittwoof.

Indeed, what with Marie, and what with all sorts of fresh arguments as to Church and State in poor Clement Scott's journal, the *Free Lance*; and what with an amazing law-decision in favor of a small predestinationarian, play-hating, religious clique in Scotland against thousands of free kirkers of a far more tolerant and far less Calvinistic kind—we have been far more inflamed socially than we have been physically. So much so, that most of us, however theatrically inclined, have secretly rejoiced that still more of our theatres are being converted into music halls, and have felt inclined to obey the recent injunctions of Buffalo Bill and to abjure all alcoholic drinks and to absorb only the icest of iced drinks.

To make meteorological matters worse, there has been considerable excitement concerning all sorts of matters, such as the espousal of Norma Whalley (a most charming and talented Gaiety actress) by the rising barrister, son of that fine lawyer and noble character, Sir Edward Clarke. Also by the Play Licensers' refusal to license the unnecessarily religious play title, *To Thy Cross I Cling!* And also by the new craze for being taken as some one's "double" ever since the just released and rewarded Adolf Beck told his strange but true tale of having been several times arrested and imprisoned for the crimes perpetrated by a man who was his exact physical counterpart.

Everybody seems now to be decided to pose as the "double" of some one or other. So much so that even Dramatist George R. Sims has assured all and sundry that he was often taken for the terrible "Jack the Ripper!" Moreover, so many others have asserted that they have counterparts here and there that I have often during this torrid time felt inclined to intone "Double, Double, Toil and Trouble!"

Also, to disturb our equanimity, there has been a fresh outcry as to the imminence of a new American invasion, especially as regards your fellow-natives, the Brothers Shubert, having as I write just settled to own and run the new and lovely Waldorf Theatre, which Man-

ager Ely Saunders started and so long longed to run. For my own part, I consider that the true inwardness of all our perturbation has been caused by the fast growing warbleness and whistleness of your new "Hiawatha's" successor—namely, "Blue Bell." I do assure the United States (per THE MIRROR) that if I hear much more of this new air I shall become quite "Blue Bell"—igerent!

And why do I thus amble on aimlessly? Don't you know? Can't you guess? It is

because there have been no new plays this week—that is to say, barring some few more or less murderous melodramas—namely, *The Village Blacksmith*, *A Woman Who Hates*, and *A Daughter's Crime*, or *A Ring of Fire*. The first named was, if anything, less murderous, and certainly less sanguinolent than most examples of the blood-and-thunder brand. Indeed, *The Village Blacksmith* proved to be a strong and sensible domestic melodrama, the long-suffering hero of which was not at all unworthy of that anvil-smiter's original poetical creator, Citizen Henry Wadsworth Longfellow, who, albeit American-born, is perhaps the best beloved poet in the British Isles, to say nothing of the Colonies.

Longfellow's hero has often been utilized for dramatic purposes on the British stage anyway, but I do not remember that he has ever cut thereon more of a figure than in this new play by George Carlton Wallace. There are four villains in the piece, the chief of them being a supposed captain, who is described on the programme as "athlete and rogue." He and his somewhat less nefarious confederates first blacken the fair fame of the Blacksmith's young wife, so that he casts her forth. Next they abduct and ill-treat his little baby boy. And when he seeks to rescue the child they chain him up in a noisome cellar beside the corpse of one of their gang whom they have just murdered because he would fain repent and help the hapless hero. Finally, however, after several other stirring and sometimes searchingly pathetic episodes, the bewildered Blacksmith, after tracing his long lost wife and child, turns up as a secret and masked wrestler at a music hall, where the "athlete and rogue" is giving a catch-as-catch-can show, and after a terrible bout fatally throws him amid the general joy of the whole audience, who throughout the play execrated that very villainous villain.

The same kind of howling execration was showered upon the extremely lurid heroine of another melodrama seen in the suburbs this week—namely, *When a Woman Hates*, at the Pavilion Theatre, in the wilds of Whitechapel, a district full of what Bard Béranger would call "the toiling, moiling myrmidons." The hating and, therefore, hateful, woman of this melodramatic mixture was shown to be an adept in all the crimes set forth in the Decalogue. In point of fact, she was described as "the fiend with the angel face." Her author, William Hibbert, has given her plenty of opportunities for lying, slandering, stabbing, poisoning, husband betraying, heir seducing, and such like before she was finally run to earth and comfortably killed so that her beautiful body might be buried therein.

But the "scorcher" of the week was a "supernatural" melodrama, written by Russell Vau and entitled *A Daughter's Crime*; or, *A Ring of Fire*. In this play, produced at the Crown Theatre, in the crowded district of Peckham, the villainous characters (and there were many such) were shown to be dominated by a Real Live Spirit of Evil. This demon stalked on and off from time to time and gave off chunks of demoniacal dialogue. He was doubtless intended to be most impressive. For my part, however, this rude and recurrent fiend only served to remind me of the pantomime demon in W. S. Gilbert's latest mad mixture, *The Fairy's Dilemma*. It must be confessed, however, that the Peckhamite playgoers took him and the victims whom he influenced quite seriously, and fiercely yelled their disapproval of all such satanic habits and customs. The Ring of Fire, I may tell you, had a double signification. In the first place, it signified a family amulet which was supposed to be a protection against fire. In the second place, the Fire Ring indicated the chief villain's attempt to make a holocaust of the heroine in a lonely wood.

Above is a portrait of Walter Stephens, who may be described as a many sided young man. Not long ago he wrote, in collaboration with Mr. Fenton Mackay, a very rollicking farcical comedy, entitled *Brown at Brighton*. Next, if you please, he blossomed forth as a dramatizer of Milton's *Paradise Lost* for sooth! The daring drama was promptly forbidden by our play licenser. Whereupon the undaunted Stephens set to making preparations to the production of this Miltonic drama in your States, where, I understand, you will very soon see it. Doubtless, by way of seeking relaxation, after his arduous (not to say audacious) labors in dramatizing Glorious John's Epic, young Stephens, anon, wrote a farcical comedy, all out of his own head. This (the comedy, not the caput) was entitled *Merry Margate*, and it was indeed a merry mixture. Now, by my hallowed, the courageous Stephens, who is, I may tell you, cousin of the late Robert Louis Stevenson, has broken out in a fresh place, or rather places. In other words, Stephens has taken the old Surrey Theatre in Blackfriars, with intent to run it as a two houses a night variety show, at cheap prices. He is also arranging to build cheap price music halls in those historic suburbs, Kilburn and Putney. Notwithstanding the multifariousness of the above mentioned arrangements, the energetic young Stephens finds time to pour forth articles and essays on all sorts of subjects.

I regret to have to record the deaths of the veteran actor, Fred. Charles; of the well-known dramatic critic and theatrical chronicler, Davenport Adams, and of Walter Palmer, chairman of the Gaiety Company, Limited.

ENGAGEMENTS.

Nat S. Jerome, character comedian, as Issy Inatt in *Peek and His Mother-in-Law*.

Zenside V. Williams, to play the milliner in the Western The County Chairman company.

Lillian Andrews, for the Providence (R. I.) stock company.

Scott Seaton, for the Columbia Theatre stock company, Portland, Ore.

For Bernard and Vincent's repertoire company, opening at Sherman, Texas, on Aug. 15: Theodore Lorch, Russell Snood, William Hutchinson, Robert Hardaway, Sam Jacobs, Louise Peters, Cecil Fay, Marguerite Sexton, and Maxine Miles.

Jack E. Magee and Teresa A. Dale, for *Human Hearts*, opening at St. Louis on Aug. 28.

Edmond Deane, for *Pretty Peggy*. Creely Castileman and W. K. Rhohart, for *Girls Will Be Girls*.

NATIONAL THEATRE BUILDING PLAN.

The board of directors of the National Art Theatre Society, before adjourning for the summer, appointed a committee to draw up a financial plan for the actual building of a playhouse. Several meetings of the committee have been held and the matter is being rapidly forwarded. It has been decided that the work of building shall be placed in the hands of an entirely new and separate corporation, having a charter of its own. Various plans for the raising of the necessary funds are now under consideration. It is estimated that \$2,500,000 is the least sum upon which actual work may be begun, and it is hoped that twice that amount may be raised in order to fully carry out the plan. Emerson McMillan has offered to be one of a hundred to give \$25,000 each. Other handsome offers have been made, and the committee is hopeful of soon getting the work of securing funds well started.

MR. BARNABEE IN VAUDEVILLE.

Henry Clay Barnabee is at length completed arrangements to appear for a short season in vaudeville. His personal manager, Lawrence Anhalt, announces that Mr. Barnabee, supported by Agnes Cain Brown, prima donna of the Bostonians; Campbell Donald, also of the Bostonians, and Meta Carson, will present a thirty-minute operetta, in which the famous old comedian will sing a number of his most successful songs, and that the tour will begin about the middle of September. The little company will have its own musical director, stage manager, advance man and press agent. After the conclusion of his vaudeville season Mr. Barnabee will return to his post at the head of the Bostonians, under the management of Loudon G. Charlton.

A CHORUS CAPSIZES.

Several choristers of the J. W. Albaugh Opera company at Pleasure Bay received ducking last Saturday night through the overturning of a launch in which they were being conveyed by canal, to the stage, in a performance of *Pinafore*. The stage manager had been at great pains to devise the novel and very appropriate effect, and the result was charming—until the machinery broke and upset the load. The singers were fished out of the canal safely, and after a wait of half an hour—for the drying of costumes—the performance continued.

GOSSIP OF THE TOWN.

Articles of incorporation have been filed at Albany for the F. Ray Comstock Company, whose purpose is to conduct a theatrical business in general, and in particular to organize summer attractions to play the fashionable resorts. The officers of the company are F. Ray Comstock, President; Sam S. Shubert, Vice-President; Lee Shubert, secretary, and William Klein, attorney. Mr. Comstock was formerly treasurer of the New York Casino, and last season took out *The Runaways* on a road tour.

James K. Hackett sent James Jenks, one of his employees, to the Mutual Bank, at Broadway and Thirty-third Street, last Wednesday morning, to deposit \$150 in cash and nearly \$700 in checks. Late in the day, as Jenks did not return, Mr. Hackett went to the Tenderloin station. A detective went to the bank and found that Jenks had deposited the checks, but had forgotten to deposit the money. A policeman later found him hanging on to an iron railing at Madison Avenue and Thirty-second Street. He was arrested. He had \$128 in his pockets. Mr. Hackett would not appear against him, but the police held him on a charge of intoxication.

Clara Lane will join H. W. Savage's opera company and no longer star with J. K. Murray.

Garland Gaden has closed his summer home and is in the city completing engagements for his different attractions.

Mabel Bardine has just arrived from Colorado.

John D. Rankin, once mayor of Binghamton, who was the original of John Lenox in the novel *David Harum*, died at the Binghamton State Hospital last week at the age of sixty-nine years.

Horace Mitchell has returned to New York from his vacation, spent at his summer home at Edgewood, Ill. Mr. Mitchell has brought with him a new play by Mary Jane Mitchell, entitled *Blue Blood*.

Edward N. Hoyt, under the management of W. J. Hanley, will open his season in *Hamlet* on Sept. 5. Mr. Hanley has secured excellent time, and special scenery has been procured. The company, which is now complete, will begin rehearsals on Aug. 22.

Walter McCullough sang "The Palms" at the Congregational Church, Cleveland, last Sunday.

Arnold Daly will offer *Condida* at the Columbia Theatre, San Francisco, for two weeks, beginning Aug. 21. The regular season of the company will begin Sept. 19 at the Berkeley Lyceum, when, after a two-weeks' run, the company will go on the road until December, after which Mr. Daly will produce *Shaw's You Never Can Tell*.

J. K. Hackett received a cablegram last Friday telling him that the copyright performance of *Jack's Little Surprise* had been given in London. It will reopen the Princess Theatre in New York next season.

On invitation of John T. Brush, president of the New York Baseball club, members of the Piff, Paff, Pouf company witnessed the two games at the Polo Grounds between the New Yorks and Cincinnati last Friday.

E. V. Phelan will put out this season a musical comedy repertoire company, with The Telephone Girl, Jack and the Beanstalk, The Belle of New York, Isle of Champagne, 1492, Chimes of Normandy and The Mikado, playing the large towns of New England, opening in September. Mr. Phelan now has his company in Portland, Me., where it has been all summer, and he will also send out his regular stock company over its usual route.

The special company organized by George H. Brennan to present George Bernard Shaw's *Condida* through the South will be headed by Lester Longner. The rehearsals of this company will be conducted by Arnold Daly, and the tour will commence the latter part of September.

The Burts Auditorium, recently built by the owner of Burts Opera House, Auburn, N. Y., was opened on Aug. 5 by The Yankee Consul, selected for the reason that Raymond Hitchcock was born and brought up in Auburn. His audience numbered 4,317 persons. The Auditorium was designed by Architect Leon Lempert, of Rochester, and built by Charles C. Darrow, of Auburn, and has an actual seating capacity of 3,670. E. S. Newton is manager of Auditorium and Burts Opera House.

B. C. Whitney will send out this season, besides his Show Girl and The Isle of Spice companies, a legitimate company in Romeo and Juliet, with the scenery and costumes used in Margaret Mather's production. Inez Forman will star as Juliet and Edward Elsner will be the Romeo. J. F. Crosby will be the manager and James W. Evans the business manager. The tour will extend to the Pacific Coast, and it is planned to present the company in New York in the Spring.

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Dealers in *White Women*, a new sensational play produced by A. H. Woods, was first seen at Hoboken, N. J., last Sunday night.

Josephine Sherwood is to be a member of the stock company at the Grand Opera House, New Orleans, that will shortly open its season under the management of Charles Fourton, with Sedley Brown as stage director. Miss Sherwood made a fine impression as a member of the stock com-

pany at the Portland Theatre during the summer season which she has just concluded. She won a high meed of praise for her work in a variety of characters.

Louise Valentine, after a pleasant season of six weeks with Harkins' *A Night's Frolic* through Halifax and Nova Scotia, in which she played the part of Minnie, has returned to New York for rehearsals with Arthur C. Alston's company.

Marie D. Weale, for the past two seasons the leading woman of the Whalon Opera company, has resigned from that position.

The New York Theatrical Stock Exchange completed its fiscal year on Aug. 11, and on that day held its annual meeting. The officers elected for the coming year are G. W. Millard, president; Fuller Claffin, vice-president and general manager, and Frank E. Carstarphen, general counsel. The board of directors consists of the officers named and Walter Clarke Bellows and Will H. Gregory.

Harry McRae Webster has resigned from the cast of *Two Little Sailor Boys*.

Arthur Donaldson, who has been playing with *The Prince of Pilsen* in London, returned on the *Nordam* last Monday.

Edythe Rowand, who played ingenues with the Proctor Stock and with Sweet Kitty Bellairs at the Belasco Theatre, will be one of the youngest leading women on the stage the coming season, playing the strong emotional lead in *Why Girls Leave Home*. Miss Rowand celebrated her eighteenth birthday yesterday.

A son was born to Mr. and Mrs. Nick Long (Idalene Cotton) at Greenlawn, L. I., on Aug. 14.

Melbourne MacDowell was married recently, according to a report from San Francisco, to a non-professional of that city named Bertha Woodin.

Prisoner of War, by Theodore Kremer, is a melodrama dealing with incidents and scenes of the present war between Russia and Japan, which is to be launched early next season by Forrester and Mitenthal.

Walther H. Rothwell, one of the conductors engaged by Henry W. Savage for his American production of *Parsifal*, arrived last Tuesday on the *Kaiser Wilhelm*. Mr. Rothwell in Vienna won several prizes in the Royal Conservatory of Music. For the last two years he has been the principal conductor of the Netherlands Royal Opera, Amsterdam. He will assume general charge of the rehearsals of *Parsifal* at the Garden Theatre.

The New Majestic Theatre, Fort Wayne, Ind., is nearing completion, and will open about Oct. 3, under management of Orron Stair and M. E. Rice.

AMATEUR NOTES.

Amateur theatricals were given on the lawn of Willow Dell, the country home of Mr. and Mrs. William B. Weeden, at Matunuck, R. I., on Saturday, July 30. Two plays were offered for the benefit of the Robert Beverly Hale Library at that country resort. The Rev. Edward Everett Hale, of Boston, is the father of the project. Mrs. William W. Weeden, who is one of the cleverest amateurs in Providence society, with Charles T. Richmond, of Providence, played the leading roles in *The Mouse Trap*, and *A Pair of Lunatics* was given by Sibley Smith, of Rochester, with Margaret Hazard, sister of Caroline Hazard, president of Wellesley. The affair went off brilliantly.

The young people of Allenhurst,

CALL: ALL PEOPLE ENGAGED FOR THE TWO BIG SHOWS

The Lilliputians

Kindly report for Rehearsals Monday, Aug. 23, at 10 A.M., at Central Hall, 23d Street, and 6th Avenue. Acknowledge this Call.

WM. BOSTETTER
WALTER J. WARREN
LOUIS MERKEL
QUEEN MAB
MARIE BAKER
JAS. E. ROSEN
MARIA WEIS
CHAS. JOHNSON
JENNIE LAMONT
GILLETTE AND COUTURE

WINNIE ALDRICH
VIOLA MELVILLE
GABRIEL BARBIER
VIOLETT CURTIS
PITTY ELLIOTT
E. F. KELLY
THOS. HENRY
THOS. HODGEMAN
BEATRIC WILSON
MARIE DALEY

NELLIE JOHNSTON
ALLIE PALMER
GRACE HOLT
BERTHA TIPTON
ALICE MANVILLE
LILLIAN MERKEL
DORA PRICE
DOROTHY BRUCE
MABEL MERIDETH
SADIE HOFMAN

JOHN PRICE
RUBIE RAYMOND
CHAS. GRAMLICH
FRANK McNISH
EVA THATCHER
MARY MALONE
MARIE WILSON
CHARLOTTA IVAR
MADELINE RICHET
IDA BIRDSALL

MAE ROBINSON
LOTTIE EDWARDS
CHAS. McCALL
FRANK BURNS
BILLY MARSHALL
AL DOLSON
FRANK BECKER
MIKE HEFFERNAN
LOUISE CALVERE
W. J. CONNIHAN

MIKE JOYCE
MARIE WEILLER
ERMA TAYLOR
JAC GRAY
MINNIE PACKARD
VIRGINIA DALE
LOTTIE CLIFTON
EMMA RAY
BARNEY FERGUSON
CHAS. FHAY
GEO. SMITH

Kindly acknowledge this Call to

GUS HILL, 1358 BROADWAY, NEW YORK

AT THE THEATRES

Metropolis—*Alone in the World*.

Play in four acts by Hal Reid. Produced Aug. 13.

Robin Hadley Johnnie Daley
Jack Arnold H. Blesser Jennings
Frank Wesley George Germane
John Warren Lee Beggs
Robert Reynolds Thomas S. Guise
Angel White Eddie P. Bower
Andy Stead Fred Best
William Smith James Wilson
Andrew Johnson Frank Walsh
Stephen Dudley William Brown
Mrs. Johnson Alice Delwood
John Jones R. Richards
Ruby Warren Gertrude D. Stanley
Virginia Arnold Rita Carlyle
Madge Delle Pearl E. Abbot
Jesabel White Edith Bowers

The season at the Metropolis Theatre began last Saturday night by the production of a new melodrama by Hal Reid entitled *Alone in the World*. A large audience followed the thrilling plot with the closest attention, according the players generous applause.

The play opens with a scene on the levee at New Orleans. Robin Hadley, a child of fate, who was deserted when an infant by his father, is making a living as best he can upon the streets. Hearing the screams of a woman, he leaps into the water and rescues Virginia Arnold, designated on the programme as "a fallen leaf." She is the victim of heart disease and is pursued in the usual fashion by the very wicked villain, Frank Wesley. He comes to right the wrong, she supposes, but instead it is "to kill her." Again the boy hero comes to the rescue, holding Wesley at bay with a revolver; but Virginia dies soon after from fright. Her father and the friendship for her of a French Creole figure in the tragic scene. Robin next appears as an employee in Reynolds' Bank. Here he prevents the blowing of the bank safe and exposes the villainy of the cashier, John Warren, who is sent to prison. Ruby Warren, the wife of the cashier and daughter of Robert Reynolds, the owner of the bank, has always taken an interest in the friendless boy, and at last discovers by means of a locket that he wears that he is her own child by a former husband. So poor Robin Hadley, around whom the whole interest of the plot centres, is rewarded by the love of a mother and the comfort of a beautiful home.

The chief part was played with rare intelligence and with emotional strength by Johnnie Daley. The work of Gertrude Stanley was clever, as was that of Pearl E. Abbot. George Germane makes a satisfactory villain. Rita Carlyle is only fair as Virginia Arnold. Eddie P. Bower and Edith Bowers, in negro characters, captured the house. The other parts were capably filled. Next week, Bob Fitzsimmons and Julia May Gifford in *A Fight for Love*.

Proctor's—I Dine With My Mother.

At Proctor's Fifth Avenue Theatre, on Sunday evening, Pierre-Henri-Adrien De Courcille's little comedy, *I Dine With My Mother*—which has lately been translated into the English by Evelyn Clark Morgan—was presented, for the first time in America, by a company of which Mercedes Leigh, recently the Lydia in the English production of *Quo Vadis*, is the star.

The play is a fine little comedy of manners, and it affords excellent opportunities for the display of a wide variety of emotion on the part of the actress in the role of the heroine, Sophie Arnould. The circumstance involved in the building of the several situations is that Sophie, a prima donna of the Paris Opera, finds herself unable to secure a companion at dinner on New Year's Day. Her lovers and admirers come one by one only to announce that on the holiday they must needs dine with their mothers. At the last Sophie, in desperation, places a miniature of her own mother at the place opposite her at table, and, like the rest, dines with her mother.

The comedy was very well played indeed, with Miss Leigh as Sophie. Housekeeper as Pierre Didier and Baron Stein; Henry Conklin as Count d'Hennin, and Marjorie Butler as Marlon. The stage management of J. M. Edgar Hart was excellent.

Third Avenue—*The Span of Life*.

The Span of Life is back in town this week, at the Third Avenue. Sutton Vane's play is well constructed, and carries an audience along by a clever plot. It affords opportunity for the Donatella Brothers as the Elastic Brothers to give an excellent acrobatic specialty. Then three of the brothers, by making a human bridge, allow the heroine to pass to safety over a wide stage chasm. The love scenes of the play are good, and the heavier portions are realistic. Herbert Miller was boyish, yet manly, as the hero who can make love. Martha Beauford has beauty and talent, and the company could hardly have a better leading lady. Clyde Bates' heavy business is excellent. William F. Conrad is natural in a character part. Others in the company are Harry Hughes, C. Scattergood, Frank Stratton, Maude Hartley, Florence Ockerman, Mae Dickinson and Little Eddie.

People's—*Wedded and Parted*.

At the People's Theatre last evening a large and enthusiastic audience witnessed a performance of Theodore Kremer's *Wedded and Parted*, which is the bill for the week and is the last of the series of melodramas in English to be presented by Sullivan, Harris and Woods at that playhouse. Particular praise is due to T. A. Hamilton for his portrayal of Jerome Cameron, and to Lawrence Finch as Herbert Dixon; Alexander Leonard as Harry Snyder, Mary Cunard as Marion Cameron, Grace Hopkins as Nora Fairleigh and Frances Brooks as Nannette.

At Other Playhouses.

WEST END.—Stair and Wilbur announce the reopening of their theatre next Saturday evening, Aug. 20, with *Two Little Sailor Boys*, which will continue as the attraction through the week beginning Aug. 22.

HERALD SQUARE.—The Girl from Kay's is announced to reopen here on Thursday evening.

GARRICK.—Military Mad will open this house on Aug. 22.

MAJESTIC.—The Isle of Spice will be seen here on Aug. 23.

PRINCESS.—Jack's Little Surprise will open the season on Aug. 25.

FOURTEENTH STREET.—This house will open with Girls Will Be Girls on Aug. 27.

AMERICAN.—The White Tigress of Japan is the announced bill for the opening on Aug. 27.

CRITERION.—This house will open on Aug. 29 with The Dictator.

BOOKS AND MAGAZINES.

The *Arena* for August contains an article on Poe, by Edward Markham, in which not one new thing of Poe is written, and a paper on "A Golden Day in Boston's History," in which B. O. Flower, the editor of the magazine, writes of Boston's beacon lights between 1825 and 1875, during which so many thinkers and some builders enriched the world, and he names them—but with never even a reference to the two greatest: Rufus Choate and Daniel Webster. To write about Boston's intellectual glory, omitting those two names, is like writing about Hamlet, the play, without referring to Hamlet, the prince. Mr. Flower, in an article on Nance O'Neill, extravagantly writes that "Miss O'Neill is nearer the true successor of Charlotte Cushman than any actress that has played in Boston since her day." Mr. Flower is either very young or very thoughtless, for since Charlotte Cushman lay dead in a front parlor of the Parker House in 1876 there have appeared in Boston Ristori, Bernhardt, Duse, Rejane, Genevieve Ward, Annie Clarke, Jane, Harding, Rose Eytting, Clara Morris, Mrs. Bowers, Ellen Terry, and others, all Miss O'Neill's artistic superiors, and better equipped to be classed with Charlotte Cushman than is Miss O'Neill.

In *Everybody's Magazine* for August Thomas W. Lawson continues his onslaught on Standard Oil. In this installment he gives pen pictures of the Rockefellers and Henry H. Rogers that are graphic, flattering and otherwise. It is good, lively reading and excellent writing. Charles E. Russell has in this number an interesting article on Theodore Thomas, dean of the orchestral world. The action of Boston's chairman of the Police Board in trying to suppress the July number of this magazine in the interests of national, not Standard Oil, morality increased the sales by 50,000 copies.

The piano score of *The Isle of Tasboni*, a comic opera in two acts by E. L. Fulton, has been published by C. W. Thompson and Company of Boston. Mr. Fulton is an attorney of Pawnee, Okla., but he nevertheless writes words and music with a professional—and a rather conventional—swing. As the dialogue is not contained in the publication at hand, it is impossible to form an opinion of the value of the piece for practical stage production. The lyrics and the tuners are fair, as such things go.

Carol Elmore, who is one and the same as Thomas Elmore Lucey, the reader and impersonator, has just published, through the Arkansas Democrat Company, of Little Rock, a second edition of his book of poems entitled *Through Little Meadows*. The book contains fifty rhymes of a homely sort, well adapted for recitation. In all of them there are touches of true sentiment, and they are for the most part admirably optimistic.

GOSSIP.

Paris is to be invaded, it is reported, by American comic opera sung in English by an American company. Harry B. Smith, the story goes, is to complete by New Year's a libretto, and Charles Cuvillier, a French composer, will compose the music.

James W. Evans is to be business manager of B. C. Whitney's Romeo and Juliet company, starring Inez Forman.

After finishing his work on the production of The Coronet of a Duchess for Mrs. Bloodgood and Granny for Mrs. Gilbert, Clyde Fitch will begin work on a new play for Blanche Walsh, to be produced here after the holidays.

The regular season at the Princess Theatre will begin the last of this month with J. K. Hackett's production of the farce by Louis Egan entitled *Jack's Little Surprise*. A company headed by Arthur Hyron has been selected and is now in active rehearsal.

Isabel Gilbert, recently manager and leading woman of the stock company at the Minnequa Theatre, near Pueblo, Colo., is in Woodcroft Sanitarium in that city, suffering from nervous and physical exhaustion. It is believed that a few weeks of rest will restore her to health.

Charles Crane, who for the past three seasons has played the leading juvenile part in E. J. Carpenter's *A Little Outcast* (Western), will again be seen in the same role next season.

Thompson and Trimble, managers of the Plattsburgh, Mo., Opera House, have leased the Musser Opera House, of Cameron, Mo., for a term of years, and will remodel it to some extent, and expect to open it about Sept. 15. Time will be booked from Plattsburgh, Mo., Cameron has a population of about 4,000, and is considered a good show town.

T. W. DINKINS' ATTRACTIONS.

T. W. Dinkins' Utopians opened their regular season in Baltimore to a packed house. Manager Dinkins has paid special attention this season to the wardrobe and scenery, and the press and public voted that it was the best dressed show ever seen in Baltimore. Every season the Utopians offer some novelty as a feature, and this season's novelty is an elaborate march entitled "The Congress of Nations," each girl representing a different nationality, dressed in a costume of an officer of the army of the country. Particular care has been taken that the costumes were exact copies of the originals, and the result is a magnificent display of color and wardrobe. Manager Dinkins' *Innocent Maids* this season will be larger and stronger in every way. New scenery from the studio of W. H. Valentine, new wardrobe from Hayden and Rowley, after designs by Will R. Barnes, and new electrical effects will be used. A full line of new paper is ready by the Miner Company. The Maids will open their season in Bonton, N. J., on Aug. 27, and are booked solid in the better class of one- and two-and three nights in the United States and Canada. They will offer three attractions in one—viz., a farce, a vaudeville programme, and a burlesque.

MARBURG AND GILLPATRICK.

Marburg and Gillpatrick are busily engaged in making known here the best to be found in contemporary Spanish drama. They have finished an adaptation of *Maria Rosa*, a very strong drama of Guimera's. *Maria Guerrero* originated the principal role in Madrid. They also have finished a strong comedy-drama by Gallos, the author of *Electra*, and a romantic drama by the acknowledged Spanish genius of the nineteenth century. They own the English and American rights to all of these plays, and are now engaged on other works of various Spanish authors. It will be remembered that these gentlemen were adapters of *Marta of the Lowlands*.

MARTIN'S UNCLE TOM.

Al. W. Martin's "World's Greatest Production of Uncle Tom's Cabin," which has been in its

Happy Hooligan (Western)

Kindly report for Rehearsals Monday, Aug. 23, at 10 A.M., at Amsterdam Opera House, 334 W. 44th Street. Acknowledge this Call.

JOHN PRICE
RUBIE RAYMOND
CHAS. GRAMLICH
FRANK McNISH
EVA THATCHER
MARY MALONE
MARIE WILSON
CHARLOTTA IVAR
MADELINE RICHET
IDA BIRDSALL

MAE ROBINSON
LOTTIE EDWARDS
CHAS. McCALL
FRANK BURNS
BILLY MARSHALL
AL DOLSON
FRANK BECKER
MIKE HEFFERNAN
LOUISE CALVERE
W. J. CONNIHAN

MIKE JOYCE
MARIE WEILLER
ERMA TAYLOR
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GOWNS, ETC.

A fine assortment of Parisian street and evening dresses. Bought and sold. Special rates to theatrical patrons. MRS. A. ISNER, 485 Sixth Ave., New York.

quarters at Peru, Ind., has got everything in shape for the opening of season, which will take place at Peru, Aug. 18. Mr. Martin will put out only one company playing Uncle Tom this season, and that one will be bigger than ever. Fifty people will be carried. Ed. Martin will be the manager, and Henry W. Link general agent. Two seventy-five foot cars will be used to transport the company, and special scenery has been prepared for the four acts, showing twenty-eight scenes, twenty horses, ponies and donkeys, ten bloodhounds, chariots, Uncle Tom's Cabin flats, etc., will be shown in the street parade. Mr. Martin carries his own band and orchestra. The attraction has been booked to play all the big cities.

DREAMLAND.

Dreamland will be the title of the new play for the Royal Lilliputians. It is by Gus Hill and John Fowler. It will be produced by Michael Heckert, while the ballets, ensembles and military evolutions will be arranged by Jack Martin. Original music is being composed by William Rosseter, and the cast will consist of an equal number of adults and midgets, among whom are Mary Baker, Jennie Lamont, Charles Mab, Charles Johnson, and Gellette and Constance. There will be a chorus of eighteen girls and six men; the advance department will be under the direction of Thomas Hodgman, while the company will be under the management of Thomas R. Henry.

OBITUARY.

Frans Kuck, a 'cello player in the orchestra of the steamship "Hamburg," fell overboard and was drowned during a storm at sea last Friday.

Eugene Cowell, brother of Sydney Cowell, of the Actors' Fund Home, and well known in England as an actor of marked ability, died last week in London. Ed McIntyre, last season a member of the Thorughbreds company, died in Jersey City last week after a long illness with a malady of the lungs. The Actors' Fund took charge of the remains and buried them in the Fund Plot in the Cemetery of the Evergreens.

William H. Pope, once an actor and later a captain of supers at the Madison Square Theatre during A. C. Palmer's regime, died at his lodgings in this city on Aug. 14. His eyesight failed a number of years ago and he became an object of charity. The late Agnes Ethel did much for him in a pecuniary way, and she was for thirteen years a beneficiary of the Actors' Fund.

Clifford Lamont, at one time an actor in Thomas Jefferson's company, and for several seasons past a business manager for Sullivan, Harris and Woods, died at the Sturtevant Hotel in this city, on Aug. 13, of heart failure; aged thirty-two years. He is survived by his two children, Clifford, Jr., and Marie, who for the past two seasons have appeared in *For Her Children's Sake*. His wife died a year ago. The remains were buried on Sunday in Mount Olivet Cemetery. The two children, who were present at the funeral, are left in the care of Mr. Lamont's foster mother, whose home is at Cottage City, Mass. William Wainwright, who did more to develop Rockaway Beach as an amusement resort than any other man, died at his residence in Brooklyn on Sunday morning last. Mr. Wainwright was born in Philadelphia in 1836, and started in life as a newsboy. After embarking in various enterprises in the Eastern District of Brooklyn, he established the Odeon, now known as the Novelty Theatre, conducting the place as a theatre, restaurant and billiard room. Mr. Wainwright went to Rockaway in 1875, and purchased his beach front for \$10,000. Since that time his fortune has steadily accumulated and at the time of his death he was reputed to be worth at least \$1,000,000.

Born.

HONIG—A daughter, to Mr. and Mrs. Bert Honig, Aug. 12.

LONG—To Mr. and Mrs. Nick Long (Idaene Cotton), at Greenlawn, L. I., on Aug. 15, a son.

PIERLOT—A daughter, to Mr. and Mrs. Francis Pierlot (Helene Carroll), on Wednesday, July 27, in Chicago.

Married.

CROSBY—DILLINGHAM.—Henry Crosby and Mabel Dillingham, daughter of Rev. F. A. Dillingham, of the First Universalist Church, Bridgeport, Conn., in Bridgeport, Aug. 4, by the Rev. Mr. Dillingham.

CLAUDIUS—WASEM.—Dane H. Claudius and Lillian Carlan Waseem, of St. Louis, Mo., were married on Aug. 8, at the Presbyterian parsonage, Victor, N. Y.

FLAHERTY—JONES.—Hughie Flaherty and Ada Jones were married in New York, Aug. 9, 1904.

Died.

ARNOLD.—Max Arnold (



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

William H. Pascoe and Helen Mar Wilcox head the bill in Edmund Day's sketch, Love and War. Madame Siapoffski, the Australian singer, makes her New York debut. Tom Lewis and Sam J. Ryan make their final vaudeville appearance in their Hawkshaw skit. Others are Four Bard Brothers, John D. Gilbert, Francis Gerard, the Italian Trio, Ellsworth and Burt, Russell and Buckley, Joe Edwards, McDonald and Huntington, Clafin Sisters, and the biograph.

Tony Pastor's.

The Avon Comedy Four hold the headline position, with Maddox and Wayne the extra attraction. Others are Gaston and Stone, Radford and Winchester, Norcross, Malcolm and La Mar, Heno and Smith, George and May Woodward, Mr. and Mrs. Larry Shaw, Patchen and Marion, Alexia and Schall, Tom Bateman, LeRoy and Walby, and the vitagraph.

Proctor's Twenty-third Street.

Gertrude Mansfield and Caryl Wilbur present their new sketch, The Shadow. Others are Max and Moritz, The Bachelors' Club, Powell, Nina Collins, Matthews and Haverly, Bailey and Fletcher, Fielkowsky, Barnes and Washburn and Minnie Harrison. Her Busy Day, James C. Hyde's comedy sketch, is a feature of the bill, interpreted by an excellent cast.

Proctor's Fifth Avenue.

The Lady of Lyons will be revived this week, the cast being headed by W. S. Hart and Adelaine Keim. Eddie Leonard is the leading vaudeville attraction, followed by Tiddiewinks and Dugan, the Aerial Shaws, Wood and Berry, and Nina Collins.

Proctor's 125th Street.

Robertson's comedy, Caste, is the attraction at this house. Hugh Ford and Jessie Izette play the principal roles. Perry and Randall, Fred Dunworth, and the Kalatechnoscope are the vaudeville offerings.

Paradise Gardens.

A new automaton is the feature this week, under the title of Enigmarelle. Josephine Sabel and Eleanor Falk in Parsafalia, Paul Spadoni, Charles T. Aldrich, Willy Zimmerman, Gasch Sisters, Rice and Prevost, Hill and Sylviani, Pewitt, Collins and Hart, the Gleesons, Kartell, and Al Walz complete the programme.

Madison Square Roof-Garden.

Paris by Night still continues to be a popular fancy, new songs and comedy being added weekly. Toma Hanlon, Hugh Cameron, Fleurette De Mar, and Al Weston are the principal fun makers.

LAST WEEK'S BILLS.

KRUTH'S UNION SQUARE.—Kronan's military act, Our Boys in Blue, was headlined on last week's programme and aroused enthusiasm. The old military acts composed of evolutions alone have been elaborated by Kronan to the extent of an evening in camp with all its attendant features, with songs. The dash depicts the awakening of the camp under the enemy's assault, scaling the wall, and a patriotic tableau encore. The MIRROR spoke of the merits of A Timely Awakening, presented by Carleton Macy and Maud Edna Hall, when they were on the Proctor circuit. The act is now running much smoother and is one of the laughing hits of the season. James Thornton, in most ministerial attitude, helped the fun along wonderfully with his inimitable monologue. His "talk" was much brighter than usual, the many new lines discovered being decidedly original. Billy Potter and Eddie Hartwell were seen for the first time in their acrobatic work at this house, and although they closed the bill caused almost a sensation. In novel head to head balancing this is far above the usual run of acrobatic acts, and the act abounds in unique and original features. Their most startling trick is a head and head balance with an eight-foot hat tree between. Potter is using a much neater make-up than when he played New York before, and it is a decided improvement. Beatrice Moreland, gowned in a creation of white lace, made her usual pleasing impression in very bright monologue work. A few new stoners crooked out and a new topical song, "I Don't Want to Be a Lady," in which she takes off society, scored quite a hit. The Three St. Felix Sisters, who have been away for a number of years, presented a little skit made up of song, song and story. Clementine was seen as Mrs. Murphy, an eccentric Irishwoman. Charlotte and Henrietta appearing as "newsies." Their singing and a novel dance at the finish brought them hearty applause. Dixon and Holmes in a character specialty were quite a surprise. The feature of their act was the quarrel scene from Shoreditch, and was most capably done. Their other impersonations were all happily selected and showed great versatility. The songs were of a descriptive nature and most pleasing. Fitzgerald Brothers and Roma seemed to be rather nervous in their work and were continually dropping clubs. Otherwise their act compares favorably with the juggling acts now before the public. The Empire Trio won several well deserved encores in a few well selected high class songs. All three have excellent voices that blend delightfully. Hoyt and Waller scored a good laughing hit in some capital comedy work. Others who pleased were McKinnon and Reed, Toledo and Price, Willard Brothers, and J. Walter Thompson's performing dogs.

TONY PASTOR'S.—Jewell's Automatic Electric Manikin Theatre was held over for the second week as headliner and created even a greater amount of interest than before. It is without doubt the cleverest bit of mechanical figure work we have ever seen in America. O'Brien and Buckley, fresh from Europe, presented a comedy musical act drawn on really unique lines. The comedy was capital and entered into with splendid spirit. Their musical offerings came in at just the right moment and were without fault. O. T. Fiske and Nellie McDonough are the first to take up at length the race suicide question and its relation to society. In their latest sketch, Good News, Miss McDonough essays the role of the President of Woman's Interfering Society, who is endeavoring to secure the signatures of the poor to a petition which will make the rais-

ing of children a crime among the poor classes. In her interview with a poor man, whose wife is in the hospital and whose child is the only excuse to keep him home nights and from drink, many amusing situations occur. The satirical tone which pervaded the action of the piece is exceptionally clever and refreshing, and there is just the touch of pathos needed. The lines and situations are most ably handled by both Mr. Fiske and Miss McDonough. Madge Fox, as natural and dainty in her "somersault" work as ever, made her appearance in much the same work that she offers here every few weeks. She is the only "artist" attempting this style of work, and her efforts are more than deserving. Crawford and Manning are familiar to the Pastor patrons and are always sure of a rousing welcome. Their work steadily improves and becomes more interesting at each performance. Henry and Hoon were the applause hit of the bill. They have made a science of illustrated song work, and their rendition of "Blue Bell" and the "Man with the Ladder and the Hose" almost created a stampede. Danny Mann, assisted by Harry Parout and Lala Haines, offered his quaint little rural sketch and won instant recognition as an artist in his line. Frank Beverly and Edith Danvers made merry in a comedy sketch full of amusing talk that was of a pronounced English origin. Adams and Drew have a German comedy act that differs little from the rest of its kind except that the talk is bright and quick, which fact alone will win any enterprising act applause. Others on the bill were the Lovitts, Butler and Wilkes, Bert Lennon, and Paul Frederick.

PROCTOR'S TWENTY-THIRD STREET.—Edward R. Mawson was the feature of last week's bill and presented a dramatic playlet entitled On the Verge, written by himself and Helen I. Mawson. The action of the piece is purely melodramatic and takes place for the most part during a dream. A Wall Street magnate becomes hard pressed for money to meet his margins, due the next day, and under the terrible strain very nearly yields to the temptation of stealing bonds owned by his father-in-law in order to avert his being drawn into the financial panic he foresees for the morrow. After successfully battling down the temptation he falls asleep. In his dream he not only steals the bonds but murders his father-in-law. There is a splendid scope for Mr. Mawson's powers as a dramatic actor, and he handled his lines wonderfully well. The action does not drag for a moment, which is the only thing in its favor as a vaudeville offering. He was rendered capable support by Helen Holland and Frank E. Jamison. Karsy's Myriophore caused a great amount of interest and is about the only real novelty that has not been imitated after its first production. It is in better shape than when offered at Hammerstein's, and the selections they play have almost the effect of an orchestra. There is also a set of sweetly toned bells on which the operators proved themselves most adept. Keno, Welsh and Melrose closed the bill in an acrobatic act which is but an adaptation from the act of the Welch-Montrose Trio. They are doing a few different tricks, but the act as a whole and the attempt at comedy belong to the other performers, of which Mr. Welch is the originator. As the originator he should reap the reward of his efforts if only through a sense of priority. The Ford Brothers, arrayed in Southern plantation costumes of a unique order, made an astonishing hit. Their eccentric dancing and singing was capital, but it was the encore work that brought down the house. Tiddiewinks and Dugan, billed as juvenile comedians, have a wealth of excellent comedy to offer. Their "dutchism" were capital, as was also their dancing. If they would cut out the bar idea, which is one of the hall marks of Carlin and Otto, their act would be much more deserving. George H. Brown and company in a little comedy act, Getting a Job, succeeded remarkably well for a first week production. The title tells the story, and both comedy and pathos are abundant throughout the action of the piece, Mr. Brown carrying on the honors with his quiet but forceful manner of delivery, Wilson and Davis in some good sidewalk conversation and bright parades; Whelan and Searle, whose most redeeming feature is a burlesque on the ventriloquist artist; the Aerial Shaws, Marie Welsh, Epps and Loretta, and Nestor De Becker complete the bill.

MADISON SQUARE ROOF-GARDEN.—Crowds still throng this popular resort and changes are made each week in the songs and comedy work. Toma Hanlon continues to win applause in her rendition of "The Girl with the Changeable Eyes." Fleurette De Mar's capital dancing, Hugh Cameron in some most classical slang, Ben Welch and others well known are always to be found indefatigable in their efforts. Al Weston has been added to the cast, and, as the Frenchman, is reaping laurels in a character entirely new to him. His characteristic energy and attention to detail have already made him a popular favorite.

PROCTOR'S FIFTH AVENUE.—Caprice proved a splendid drawing card last week, and it was evident that especial care had been given the production in the way of scenery and special engagements to strengthen the cast. Capital work was done by Jessie Izette, Wallace Erskine, Hugh Ford, Verner Clarges, Marion Berg, William Hawley and others. The vaudeville specialties were all good and included Barnes and Washburn in some delightful duets, the Kiltie Trio, Lvdell and Butterworth in a specialty act comprising good singing and splendid dancing, the Alpha Trio, Imperial Comedy Four, and Minnie Harrison.

PROCTOR'S 125TH STREET.—Who Is Brown, presented by the stock company, was the feature at this house last week. The comedy was most ably handled by Adelaide Keim. Loretta Healy, Margaret Kirker, William Cullington, and Ed Fowler. Lillie Blondell carried off part of the honors, making an especially delightful impression in a new song, "Teasing." Fred Ward gave his new monologue for the first time in Harlem and made an extremely favorable impression, and Fisher and Clarke in their acrobatic work pleased.

THURSTON'S NEW ACT.

Howard Thurston, the illusionist, has in preparation for the coming season a new act that he expects will eclipse the one he presented last season, and which was considered far above the ordinary. During the summer he has been perfecting several new illusions with which to puzzle the patrons of vaudeville, and will have an entire new outfit of scenery. He will close at Willow Grove Park, Philadelphia, on Sept. 6, and will open at Indianapolis on Sept. 26. Thurston has decided to wait until next season to start out at the head of his own company, as he wishes to have an organization that will be second to none. His season in vaudeville is booked almost solid.

VAUDEVILLE IN BROOKLYN.

Watson's Cosey Corner opens this week, and vaudeville and burlesque will be in vogue again all the coming season. The company presenting the amusing burlesque Levi in Japan will be headed by W. B. Watson and Jeanette Dupre, the vaudeville contingent being upheld by Tom Waters, Orlon Troupe of Russian acrobats and Kitty Allen Fox.

Morrison's Theatre, Rockaway, headlines the Hengler Sisters this week. Others of note are Mark Sullivan, Rose Stahl and company, Two Roses, Libby Blondell and Welch-Montrose Trio. This week Henderson's Music Hall offers the following bill: Victor's Band, Lottie Gilson and Billy Hart, Milani Trio, Tanza Neapolitan Trio, Adelina Antonio, Pulley's Ragtime Quartette, Mitchell and Cain, De Faye Sisters, Ethel Robinson, the Brittons, Kennedy and Quatrelle, Kitty Harrison, Hedrix and Prescott, Emerson and Stone and Sadie Helf.

At Dreamland the vaudeville turns are Katherine Miley, Golden Gate Quintette, Gordon Sisters, Wells and Arthur, Flahowski and Martin and Ridgeway, the latter team direct from Europe.

This week's bill at Brighton Beach includes Henry Lee, Eliza Proctor Otis, Marcella, Hickey and Nelson, George Wilson, Ten Brooke-Lambert and company, West and Van Sien, Norton and Nicholson and Hathaway and Walton.

The Silver Slipper will be the attraction at the Manhattan Beach Theatre; also Hermann and Shannon's Band.

HARRY FIELDS' PLANS.

Harry Fields, who has been highly praised for his work as the Hebrew in The Road to Ruin, and whose work in this part has attracted much attention, has been selected by A. H. Woods to create a strong Jewish character part in his production of the new melodrama, Dealers in White Women, which will go out this season. Fields will be featured by Mr. Woods, who has great confidence in the actor's ability as a portrayer of eccentric Hebrew types.

VAUDEVILLE GOSSIP.

Yackley and Bunnell have signed to go with the World Beaters the coming season.

The young women of the Musical Cuttys act have been spending a few weeks with Mr. and Mrs. Gardner at their Summer home, Woodcliffe, N. J., preparatory to their regular vaudeville season.

The Troubadour Four are meeting with great success over the Western park circuits and are booked solid to Oct. 29, after which time they will sail for Europe, to open on the Stoll Tour Nov. 28. They have had several good offers to remain in America for the coming season, but desire to fill their European time first.

Crimmins and Gore are playing a condensed version of their musical comedy, A Warm Match, at the Summer parks, breaking records everywhere. At the Southern Park, Pittsburgh, week of July 11, they played to the largest business in its history, playing a return date three weeks later.

Earle C. Way, late of Way and Maitland, or The Only Ways, as they were commonly billed, is now working alone. He is offering an original act entitled From Drama to Vaudeville, and is meeting with pronounced success.

The Coney Island season will this year run into October. Preparations are under way for a grand carnival, beginning on Sept. 7.

Morton and Elliott, who have been spending a few months' vacation on this side of the water, will return to Europe Sept. 6 and open in Leipzig the 16th, having 150 weeks booked ahead. They are booked solid in the East here until that time.

Monkey Jacobs, one of the Simian family who inhabit Oscar Hammerstein's Roof-Garden, broke loose one evening last week and caused the hit of the show by wandering about among the audience and making grimaces at every one who would take interest in him. He was eventually captured on the fire escape and was enrolled the next day on Mr. Hammerstein's proficient staff of press men.

Edward McWade and Eugene Sanger have written a new sketch, entitled Drumhead Court Martial, which will be produced in vaudeville at an early date. It will be staged in a most pretentious manner, and will enlist the services of a dozen players.

Jack Mason, the indefatigable stage-manager and producer connected with the Gus Hill forces, has lately been investing upward of \$2,000 in costumes for his dainty little vaudeville act, The Society Belles. The act has been meeting with success everywhere, and when the regular Fall season opens the bookings already announced will carry it into the middle of June without a break.

Burke, Moller and Teller are playing a twenty weeks' engagement for Harry Richards in Melbourne, Sydney and Australia. They will return to England to commence their London engagements Nov. 28.

Howard, Marenco and company opened at Ontario Beach July 25 for a two weeks' run and have been scoring a distinct success. Miss Marenco was especially praised for her clever Hebrew comedy work.

James L. Howard, who describes himself as having at one time been a clown with P. T. Barnum and also connected with George L. Fox in his pantomimes, was last week sent to the poorhouse on Blackwell's Island. He is sixty-nine years old.

Lillian Carlsmith, daughter of Wesley G. Smith of Portland, Me., has signed contracts with Robert Grau whereby she is to play a season of twenty-five weeks in vaudeville at a most satisfactory salary. She will carry her own accompanist, and her repertory will contain only songs of the highest order.

The Welch-Montrose Trio, who made such a distinct impression at Keith's, New York, last week, will finish their season in America with the Keith and Orpheum circuits, returning to Europe in December. They open at the Empire, London, for eight weeks, and have contracts that will keep them abroad for nearly two years.

Edward Curran, of the vaudeville team, Curran and Milton, and former manager of the Curran-Milton Dramatic company, has leased and will manage the Auditorium Theatre, Cedar Rapids, Iowa. The house was opened Aug. 1 and business has been on the increase steadily. The opening bill contained Ravelta, Williams and Mayor, the Two Coltons, Edward Leo, R. G. Farr, and Curran and Milton.

Mr. and Mrs. Neil Litchfield opened at Newcastle-on-Tyne July 25, and were one of the bill's laughing hits. They were the added attraction, and the press predict a long and successful run for them.

Professor Garvin, of Washington, has injected an Indian dance, with red lights, into Miss Odette Tyler's sketch, The Maid, the Mouse and the Man. It brought forth much favorable comment and enabled the sketch to make even a greater hit than formerly. It is not generally known that the author of the sketch is Miss Tyler and Susanne McCay. Miss Tyler is also the author of that interesting little novel, "Boss." She will open shortly at Chicago for a limited engagement.

The Dominion of Canada fair was held at Winnipeg, Man., July 25-Aug. 6, and was attended by large crowds, averaging 35,000 daily. One hundred thousand dollars was given in prizes. Attractions: Mlle. Adige, Klein, Ott and Nicker, Wilson Brothers, the Four Madcaps, the Battle of Inkerman, Mundy Shows, Diavola and Lotta. F. W. Heuback was manager.

Waller and Magill were the feature act at Dorney Park, Allentown, Pa., week of July 25 and at Manilla Grove, Tamaqua, the following week. Owing to their success Managers Fritch and Lauer re-engaged them for a second week at both parks.

FACTS FROM JOHANNESBURG.

JOHANNESBURG, S. A., July 1, 1904.



CHARLES LEONARD FLETCHER.

After a very prosperous and pleasant series of engagements in England, Ireland and Scotland, I was obliged to cancel the remaining four months' contracts in London, owing to my failing health, and accepted a twelve weeks' engagement in South Africa, believing the long ocean voyage and change of climate would prove beneficial. In this belief I was not disappointed, for I opened here at the Empire Palace last Monday, good and strong, and shall be able to complete the engagement.

Here in Johannesburg we are located at an altitude of over 6,000 feet above sea level, and the air is dry and invigorating, like unto champagne. This is the South African Winter season. The days are comfortably warm and the nights cool and bracing. South Africa is certainly a veritable haven of health to the weary vaudeville artist whose health is impaired.

I find on the programme at the Empire Palace several acts well known in America, notably Sandow, the Salambos, Les Frasettis, Marber and Verity, World and Kingston, and yours truly, all enjoying good health and receiving the appreciation of a very discriminating public. On arriving at Cape Town I was glad to note that Alice Pearce and the Staleys were prime favorites at the Tivoli.

One thing I am pleased to say about South African audiences is that they are composed of a much better class of people than those who frequent the average music hall in London or the English provinces. There is little or none of the rowdy element noticed here. Even the gallery is frequented by the "moneyed" class, a half-crown (82 cents) being charged for a seat under the roof, while in England a seat in the gallery's front row can be had for from six to twelve cents. Boxes bring from \$25 to \$50, and the orchestra and balcony \$2 and \$1. While the Empire is no longer than Weber's Music Hall on Broadway, yet the average receipts are seldom less than \$1,500 at each performance. Only one matinee is scheduled each week, but this week and next an extra matinee is given, and the performers are paid for the additional work one-seventh of their salary. Sandow's wonderful is the cause of the extra matinees. This is his fourth week here, and hundreds are turned away nightly. He closes here July 5 and opens at Cape Town for six weeks, after which he will tour the smaller cities with a selected company of his own for six weeks, receiving an enormous guarantee.

The legitimate theatres are not doing as well here as are the music halls. There seems to be a depression in business all over the country and the music halls are the last to suffer under such conditions, as frequently is the case in England and America.

There is some talk about a new English syndicate building another music hall here in Johannesburg, in opposition to the Empire, but as the Messrs. Hyman are a very strong combination and are so firmly established in public favor at the Empire, I doubt very much if Johannesburg people would take kindly to any other vaudeville theatre. For twelve years the Hymans have catered to the best element, and have imported many large and expensive acts. One thousand dollars per week has frequently been paid to headliners by them, including traveling expenses for the round trip from England here. This last item sums up to no less than \$350 per person. Edgar Hyman, the managing director of the Hyman company, is now with you in America, killing two birds with one stone, so to speak—viz., enjoying his honeymoon and booking the best American acts for South Africa. To those to whom he offers engagements I say, do not hesitate to take the trip. It is an opportunity of a lifetime to enjoy a beautiful country and to pick up good ready money.

The plague being rampant here. There is no plague in the vicinity of the music hall cities, such as Cape Town and Johannesburg. It is isolated in the districts inhabited by Kaffirs and other black races.

Les Frasettis and the Salambos go to Australia at the expiration of their term here for a six months' tour under Harry Rickards' management. Mr. Rickards offered me an engagement of the same length, but I felt obliged to decline the offer with thanks, as I am just a bit weary of globe-trotting for a while, and shall divide my time

VAUDEVILLE.

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Morning Mercury.—Albert Lawrence, a young man at the park this week, gives by far the most entertaining number on the bill. Handsomely gowned as a show girl, he reads a bright monologue and imitates well-known stage persons and others. HIS ACT WAS A SUCCESS.

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MRS. MURPHY AND THE KIDS,

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Three Swell Straights. Refined Black Face Comedy.
First Open Time, Oct. 24.

This week, Proctor's Theatre, Newark.

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TOURING THE WORLD.

Aug. 22, Empire, Holloway; Aug. 29, Empire, Hackney; Sept. 5, Empire, Nottingham.

J. A. Murphy AND Willard

Springbrook Park, South Bend, Ind., this week.

"Have a Doughnut?"

The Minstrel Boys,

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Proctor's, 23d St., this week.

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Muskegon, Mich.Aug. 21, Ramona Park
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With Hamlin and Mitchell's production this season. Pastor's this week.

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"Charles Kenna presents in 'The Fakir' something entirely original. The act is alone worth hearing and seeing. Besides doing the side show 'speler' imitations Kenna sings songs, tells stories, does a clever 'three-shell game' burlesque and impersonates different characters. He is one of the best entertainers of the season."—*Bay City Tribune*, Aug. 9, 1904. This week, hiding from Keith. Address care Murphy and Willard's "The Slap Stick".

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WM. MORRIS, Agent.

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CHAS. ABBÉ

DRUMMER'S YARNS.

Says the Drummer: Diary—Monday evening, after the show, I said to the manager, "Don't you think my act ought to head the bill?" "Yes," says he, "I was just thinking you ought to go first!" Moral:—Close the show even if you're number 13.

ANOTHER PARK FOR CONEY ISLAND.

Still another gigantic amusement enterprise is planned for Coney Island, and if the project is carried through the new place is expected to cast Dreamland and Luna Park into the shade. It will be called Aerial Park, and will take its name from the fact that the principal attraction will be an airship, in which patrons of the park can take a two-mile ride about the grounds. The park will have a frontage of about ninety feet on Surf avenue and will be about 600 feet wide in the rear. The entrance will be the terminal of the Brooklyn Rapid Transit railroad, so that about nine-tenths of the visitors to the Island will be obliged to "have a look" in spite of themselves. The president of the company that is to control the enterprise is W. W. Doty, a well-known Brooklyn capitalist. Work will be begun at the end of this season, and it is expected that the place will be ready for the crowds early in May, 1905.

DEWEY AND GOTHAM OPENED.

The Dewey Theatre, in Fourteenth Street, and the Gotham, in 125th Street, both of which are under the management of Sullivan and Kraus, were opened for the season on Saturday evening last. There were large audiences at both houses, and judging by the enthusiasm of the crowds the outcome for the season is very promising. The Gay Morning Glories held forth at the Dewey, introducing a burlesque called "The Devil's Daughter," in which Clarence Wilbur was featured, assisted by an excellent company. The attraction at the Gotham was The Moonlight Maids, a popular organization, with many new and up-to-date features. Matinees will be given daily at both houses and, as has been the custom in the past, Sunday concerts will be a special feature.

W. H. BARBER BADLY INJURED.

W. H. Barber, the well-known bicyclist, who recently returned from a long tour of Europe, was seriously injured at Ontario Beach, near Rochester, on Friday evening last, while attempting to loop the gap on a wheel. As he reached the gap in the loop he lost control of his machine and fell a distance of thirty feet to the floor. His head and shoulders went through the planking, but in spite of this he picked himself up and walked to his dressing-room. He became unconscious, however, soon afterward, and was attended by several physicians, who discovered that, while no bones were broken and he was not injured internally, he had sustained severe contusions of the head and chest. Rochester is Barber's home, and the accident was witnessed by a very large crowd of his friends and neighbors. The performance at which he was injured was the thirteenth of his engagement.

MRS. POTTER MAY COME IN.

If negotiations now pending between Mrs. James Brown Potter and F. F. Proctor go through, it is likely that the public will see Mrs. Potter's name on the bills of the Proctor's theatres next Winter as a "headliner." J. Austin Fynes, speaking of the matter yesterday, said: "We have made Mrs. Potter a very liberal offer for a season of several weeks, and if she accepts we shall add her to the already long list of stars that Mr. Proctor has enticed from the legitimate ranks. No price is too high to pay for the best, and the best we will have, no matter what it costs." Mrs. Potter has already had a taste of vaudeville, as she recited last season in the leading music halls of England a poem dealing with some important political question, during the rendition of which she was assisted by a large crowd of workingmen.

VAUDEVILLE JOTTINGS.

Male Little, of the vaudeville team Little and Priskow, has invented and patented a skirt grip that bids fair to be one of the most sought for novelties that have been put on the market in years. It is a little oval hoop, two inches in circumference, which is attached by a slip of the hand to the side of the dress and remains in position indefinitely.

Menifee Johnstone and Mrs. Johnstone (Belle Stoddard) are summering at Point Pleasant and will open the regular Fall season in vaudeville the latter part of August. Mr. Johnstone will produce a new act, entitled "A Tray of Diamonds," by James R. Saye, and M. S. Bentham will look after his bookings.

Bert Green, famous for his pianistic versatility, has been spending a few days at Waterbury, Conn., where he now has his fast automobile. He resumed his place as orchestra leader at Tony Pastor's Theatre this week and is working with greater energy than ever.

Mr. Armstrong, of Dial and Armstrongs, has returned from Europe, where he made arrangements to take the Vassar Girl during the season of 1907. They will open in London and tour England, France, Germany, Sweden, Japan, China, South Africa and Australia. Their regular Fall season in America begins August 29 at Chase's Theatre, Washington.

George Evans, the Honey Boy, has signed a contract to play the Keith Circuit. It will be his first appearance in the Keith houses for nearly five years. Rumor has it that he will cancel his road time for The Good Old Summertime and remain in vaudeville during the whole of the coming season.

"Chinese" Johnny Williams has been engaged for the New York Roof-Garden, where he appears in his quaint Chinese character burlesque.

Al. Weston has been engaged to play the French role in Paris by Night.

Miss Norton and Paul Nicholson did a trial performance of their act at the Chicago Opera House for the managers of the Western Syndicate and made such an excellent impression that they obtained the circuit controlled by Messrs. Cohl and Castle Anderson.

Eastern managers will have an opportunity of seeing this act at Brighton Beach Music Hall Aug. 15 and at Tony Pastor's Aug. 22.

It is evident that popular music does not die out as quickly in Philadelphia as in other parts of the country. This was proven last week when the Sisters Meredith were requested to revive "Hiawatha." They did so, and the song, which has been on the shelf for some time in nearly every big city in the United States, was received by the Quakers with every evidence of delight, and the Merideths were forced to repeat it again and again. This is good tip for singers who are booked in Philadelphia. They can review old favorites with impunity and without fear of being mobbed.

James and Sadie Leonard will open in Milwaukee with The Dainty Duchess Burlesques, introducing an improved and up-to-date specialty.

The Musical Goolmans closed an eleven-weeks' engagement over the Frank Melville Western Park circuit last week. This week they are en route to San Francisco, where they open on the Orpheum circuit Aug. 28. Mrs. Goolman has received some very flattering notices for her saxophone solos, which have been lately added to the act.

Sam Davis, of Davis and Walker, was called home last Wednesday to the deathbed of his mother. He will resume work at Waldameer Park, Erie, Pa., this week.

Mildred Milton, a pretty and talented singer of Henry W. Savage's Woodland co., now playing in Boston, was recently called upon to play the role of the Turtledove, and her clever work in the part scored a pronounced hit. She is soon to enter the vaudeville ranks in a refined specialty, consisting of monologue, singing and dancing.

Dave Reed, Jr., has signed a three-year's contract with M. Witmark and Sons, by which that firm will publish all of his songs. It was through the Witmarks

Boston American, Aug. 8, 1904.
Greatest Acrobatic Act Ever Seen in Boston is that presented by
BELLECLAIRE BROTHERS
AT KEITH'S
This week.
Continuous vaudeville from 1:30 till 10:30 P. M.
For open time address WM. MORRIS.

B. F. KEITH'S International Circuit
Theatrical Enterprise.
E. F. ALBEE, General Manager.
High Class Vaudeville
S. K. HUGGON, Booking Manager.
Association of Vaudeville Managers, St. James Building, Broadway and 28th St., N. Y.

that Reed first became known as a song writer, and he returns to them with anticipations of many successes in store, as he has several good compositions ready for the press. The Reed Birds will continue in vaudeville next season with an excellent line of bookings.

Frank Whitman, "The Dancing Violinist," writes to correct the impression that he was booked at the New York Roof-Garden last week. At present Mr. Whitman is playing the J. W. Gorman circuit of parks as a leading feature in his unique specialty.

May Robson made her debut in vaudeville on Friday evening last at the Carleton Opera House, Bay Shore, L. I. Others who appeared on the bill with her were Norma and Mantell, Mildred Adams, George and Harrington, Alexander Bever, Nelson and Ross, Sacks and Cullen, Mr. and Mrs. Jack Hayman, Miss Desmond, and Delaphone.

Among the people engaged by Dan Quinlan for the Dan Quinlan and Wall Imperial Minstrels are Happy Cal Wagner, Frank Cushman, Emil Subers, Nat Gill and some thirty others. Mr. Bob Dodson has also been engaged and will do the work ahead.

Gus Stieg, of the Four Casting Dunbars, who has been visiting his parents in Belfontaine, O., has been called to Chicago by the serious illness of Archie Dunbar. The Dunbars, after several weeks of open dates, will resume at Des Moines, Ia., Aug. 22-27.

The Great Richie, who makes a high dive into water from a bicycle, while performing his act at Silver Lake Park, near Belfontaine, O., Aug. 8-13, struck his head on a rock in the lake and was seriously injured.

The New York Stars will give a special performance on Wednesday evening at Catahill, N. Y., prior to starting for their regular opening date at the Dewey, Minneapolis, on Aug. 20. M. J. Raynor is manager; E. F. Brooks, musical director, and Joseph Wegner stage supervisor. The roster of the co. will appear in THE MIRROR in due time.

Prof. William J. Kurtis is now in his fifteenth week on the Melville Circuit, and reports that his new act with his two trained dogs is a big hit.

The Shriners of Mecca Temple will spend to-morrow at Luna Park, and a number of special features will be provided for their entertainment.

James McIntyre, of McIntyre and Heath, writes THE MIRROR as follows: "On Sunday last Abe Erlanger, of Klaw and Erlanger, and John J. McNally spent the afternoon at my Summer home, Bergen Beach, talking over matters concerning the big production of The Ham Tree, which Klaw and Erlanger will launch for us next season. After dinner the entire party enjoyed a pleasant sail on my launch, 'Rainbow.'"

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Barrett Sisters—Park, Lynchburg, Va., 15-20; Esper-
vol Park, Richmond, Va., 22-27.

Barrington, Joseph—Alhambra, Brighton, Eng., 15-20.

Barry and Wolford—Kenwick Park, Ithaca, N. Y., 15-
20.

Bartletts, Musical—Lashaway Park, East Brookfield,
Mass., 15-20.

Bachelors' Club, The—Proctor's 23d Street, N. Y.,
15-20.

Bateman, Tom—Pastor's, N. Y., 15-20.

Bates Musical Trio—Steeplechase Pier, Atlantic City,
15-20.

Baums, Three Marvelous—Exposition, St. Louis, in-
definite.

Beardsley Sisters—Washington Park, Bayonne, N. J.,
15-20; Governor's, Atlantic City, 22-Sept. 3.

Bedina and Arthur—G. O. H., Pittsburgh, Pa., 22-27.

Bell, Senator Frank—Tumbling Run Park, Pottsville,
Pa., 15-20.

Bell and Oliver—Keith's, Philadelphia, 15-20.

Bells, The Musical—Keith's, N. Y., 15-20.

Banner, Emelie—Talaquea Park, Attleboro, Mass.,
15-20.

Bennett and Rich—Old Orchard, Me., 15-20.

BERGERE, VALERIE—Haymarket, Chicago, 15-
20; Columbia, St. Louis, 22-27.

Berry and Berry—Park, Meriden, Conn., 15-20; Park,
Athol, Mass., 22-27.

Bessonette and Newman—C. O. H., Chicago, 15-20.

Bickel and Watson—Forrest Park, Kansas City, 14-20;
East End Park, Memphis, Tenn., 21-27.

Binn-Bomm-Brr—St. Charles Hotel, Chicago, indefi-
nite.

Blodgett, Dorothy—Park, West Brookfield, 15-20.

Blondell, Libby—Morrison's, Rockaway, N. Y., 15-20.

Bonita and Her Pickaninnies—Howard, Boston, 15-20.

Borani and Nevarro—Olympic, Chicago, 22-27.

Bostwick, Elwood F.—Proctor's, Newark, N. J., 15-20.

Brady's, The—Columbia, St. Louis, 15-20.

Bradshaw, Charles H.—Farm, Toledo, 15-20.

Brady, James—Irish Theatre, St. Louis, 15-20.

Branns, The Musical—Empire Pavilion, Gloucester,
N. J., 14-20.

Brooks, The (Western Team)—Fair, Cascade, Ia.,
16-18.

Brittons, The—Henderson's, Coney Island, N. Y.,
15-20.

Brooks, Franklin A.—Casino Park, Ontario Beach, N.
Y., 15-20.

Brooks, Herbert—Shea's, Buffalo, 15-20.

Brooks Brothers—Athol, Mass., 15-20. Mayflower,
Mass., 22-27.

Brooks, Jeannette—Park, Syracuse, N. Y., 15-20.

Rocky Point, Providence, R. I., 22-27.

Brott, J. Jefferson—Crystal, Milwaukee, indefinite.

Brown and Wright—Junction Park, Beaver Falls, Pa.,
15-20.

Brown, Harry—Southern Park, Pittsburgh, 15-20.

Browne, Whistling Tom—Empire, London, Eng.—in-
definite.

Buckner, Arthur—N. Y. Roof, N. Y., 15-20.

Burke, Moller and Teller—Tivoli, Sydney, Aus., 8-
Oct. 10.

Burns, Harry—Midway Park, Piqua, O., 15-20.

Burrowen Vaudeville—Hawarden, Ia., 17-19.

Burt, Anna—Suburban Gardens, St. Louis, Mo., 15-20.

Bush and Gordon—Exposition, St. Louis, 15-20.

Caicedo, Juan A.—Hippodrome, London, Eng.—indefi-
nite.

Callahan and Mack—Irish Theatre, St. Louis, 15-20.

Cameron—Irish Theatre, St. Louis, 15-20.

Caray and Cotter—Governor's, Atlantic City, 15-20.

Carleton, Al.—Robinson Park, Fort Wayne, Ind.,
14-20.

Carl and Otto—Keith's, Boston, 15-20. Keith's, N.
Y., 22-27.

Carl, Rose—Lyceum, Washington, 15-20. Gotham,
N. Y., 22-27.

Carlo's Dogs—Casino Theatre, Jamestown, O., 15-20.

Carlyle, Gladys—Empire, San Francisco—Indefinite.

Caron and Herbert—C. O. H., Chicago, 15-20.

Carrie, Mille—Suburban Garden, St. Louis, 15-20.

Carroll and Clarke—Monroe Park, Toronto, Can., 15-20.

Carroll, George—Oakwood Park, Pittsburgh, 15-20.

Carson and Willard—Pastor's, N. Y., 22-27.

Carter and Ross—Chester Park, Cincinnati, O., 14-20.

Carter and Waters—Olcanty Park, Columbus, O.,
14-20.

Carmell and Harris—Freebody Park, Newport, R. I.,
15-20.

Case, Charley—Cleland's, Chicago, 15-20.

Castle Square Quartette—Electric Park, Baltimore,
8-27.

Ceballos Twins—Anamosa, Ia., 22-27.

Celtic Quartette—Irish Theatre, St. Louis, 15-20.

Charette, Willette—Suburban Garden, St. Louis, 15-20.

Chatham Sisters—O. H., Helena, Mont., 15-20.

Chiquita—Athletic Park, Buffalo, 15-20.

Clacedo, Juan A.—Hippodrome, London, Eng.—indefi-
nite.

Clafin, The Misses—Keith's, N. Y., 15-20.

Clark and Florette—Railway Park, New Britain, Conn.,
15-20.

Clarke and Temple—Flynn's Circuit of Parks, June
to Sept.

Cloes, The—Winona Beach, Bay City, Mich., 15-20.

Cogan and Bancroft—J. J. Flynn's Park Circuit, July
11-Sept. 10.

Collins and Hart—Paradise Roof, N. Y.—Indefinite.

Collins, Nina—Proctor's 5th Ave., N. Y., 15-20.

Columbians—Columbia, St. Louis, 15-20.

Comstock, Laura—Park, Wheeling, W. Va., 14-20.

Olcanty Park, Columbus, O., 21-27.

Conlon and Russell—Chestnut Hill Park, Phila., 15-20.

Conroy and Pearl—Lagoon, Lndlow, Ky., 15-20.

Conway and Killeen—Park, Worcester, Mass., 15-20.

Conway and Leland—Empire, Nottingham, 15-20. Em-
pire, Leicester, Eng., 22-27.

Coogan, F. Allen—Lincoln Park, New Bedford, Mass.,
15-20. Proctor's, Newark, N. J., 22-27.

Cook and Harris—Forest Home Hall, Sylvan Beach,
N. Y., July 11-Aug. 20.

Cooke and Rothart—New Moulin Rouge, Paris, France,
1-Aug. 31.

Coppinger and White—Howard, Boston, 15-20.

Cotrey, Emma—Unique, San Jose, Cal., 15-20.

Courtney and Dunn—Atlantic City, N. J., 15-20.

CRANE, GARDNER, MR. AND MRS.—Idora
Park, Youngstown, O., 15-20. Woolworth's, Lancas-
ter, Pa., 22-27.

Creaswell, W. P.—Salt Lake City, 15-27.

CRESSY AND DAYNE—Lake Sunapee, N. H.,
July 4-Aug. 30.

Crouch and Richards—Woolworth's, Lancaster, Pa.,
15-20.

Crimmin and Gore—Calhoun Park, Pittsburgh, 15-20.

Cutts, Six Musical—Freebody Park, Newport, R. I.,
15-20.

Cyclo—Anamosa, Ia., 22-27.

D and D—Broadway, San Francisco, 15-20.

Darmondy—Cascade Park, Oakland, Me., 14-19.

Darrow, Mr. and Mrs. Stuart—Gorman's Park Circuit
—Indefinite.

Davis and Walker—Waldemere Park, Erie, Pa., 15-20.

Davis and Wilson—Queen City Gardens, Elmira, N. Y.,
July 25-Aug. 20.

Davison, Abbott—Railway Park, Binghamton, N. Y.,
15-20.

Dawson and Farrell—Cleveland's, Chicago, 15-20.

De Faye Sisters—Henderson's, Coney Island, N. Y.,
15-20.

De Graff Sisters—Isle of Palms, Charleston, S. C.,
8-20.

Delaney and Ostella—Godfrey's Pavilion, Grand Rap-
ids, 14-20.

Delberg Sisters—Howard, Boston, 15-20.

Delmore and Darrell—Electric Park, Vincennes, Ind.,
14-20. Cook's Park, Evansville, 22-27.

Delmore, The Misses—Olcanty Park, Columbus, 14-
20. Farm, Toledo, O., 21-27.

Demonis and Bell—Southern Park, Pittsburgh, 15-20.

De Mott, Louise—Luna Park, Coney Island, May 10-
Sept. 3.

De Muths, The—Doyle's, Atlantic City, N. J., 15-20.

Dennette Sisters—C. O. H., Chicago, 15-20.

Dentons, The Three—Novelty, Oakland, Cal., 15-20.

Derenda and Green—C. O. H., Chicago, 15-20. Co-
lumbia, St. Louis, 22-27.

De Veau, Herbert—Electric Park, Albany, N. Y.,
15-20.

De Veaux and De Veaux—Cleveland's, Chicago, 15-20.

Devoy, Emmet—Orph. San Francisco, 15-27.

Diamonds, The Three—Lakeside Park, Dayton, O.,
14-20.

Dixon and Holmes—Keith's, Phila., 15-20. Keith's,
Boston, 22-27.

Dixon, Bowers and Dixon—Hopkins' Park, Memphis,
Tenn., 15-20.

Dockray, Will—Norumbega Park, Boston, 15-20.

Dorgreval, Mlle. Therese—C. O. H., Chicago, 15-20.

Doyle and Emerson—Renwick Park, Ithaca, N. Y.,
15-20.

Doyle and Granger—Fairview Park, Dayton, O.,
15-20.

Doyle and Wharton—C. O. H., Chicago, 15-20.

Doyle, Dancing—Casino, Toledo, O., 15-20.

Doyle, Patsy—Fairview Park, Dayton, O., 14-20.

DREW, DOROTHY—Bijou, Melbourne, Australia,
9-20.

Dudley and Cheslyn—Howard, Boston, 15-20.

Dumont Sisters—Proctor's 5th Ave., N. Y., 15-20.

Dunbars, Four Casting—Des Moines, Ia., 22-27.

Dunn and Evelyn—Governor's, Atlantic City, N. J.,
15-20. Steeplechase Pier, Atlantic City, N. J., 22-27.

Dunworth, Fred—Proctor's 125th St., N. Y., 15-20.

Dupre, Jeanette—Watson's, Brooklyn, 15-20.

Earle and Earle—Palace and La Scala, London, 8-
Sept. 26.

Edmonds, Joe—Keith's, N. Y., 15-20.

Eldorado Sisters—Canopie Lake, Salem, N. H., 15-20.

Electric Comedy Four—Keith's, Boston, 15-20.

Eldridge, Press—Forest Park, Kansas City, 14-20.

East End Park, Memphis, Tenn., 21-27.

Elmire Sisters—Lake Ortgessignond, Worcester, Mass.,
15-20. Salem Willows, Salem, Mass., 22-27.

Emprise Comedy Four—Orpheum, Los Angeles, 15-27.

Enigmarelle—Hammerstein's, N. Y., 15-20.

Erroll and Wilson—Sheilds' Park, Portland, Ore., in-
definite.

Errolle Sisters—Chicago, O. H., 22-27.

Emprise Comedy Four—Orpheum, Los Angeles, 15-27.

Enigmarelle—Hammerstein's, N. Y., 15-20.

Erroll and Wilson—Sheilds' Park, Portland, Ore., in-
definite.

Errolle Sisters—Chicago, O. H., 22-27.

Fahey, George—Keith's, N. Y., 15-20.

Fadette's Orchestra—Keith's, Boston—Indefinite.

Falk, Eleanor—Paradise Roof, N. Y., 8-30.

Fantas, Two—Orpheum, San Bernardino, Cal., 15-20.

Farley, James and Bonnie—Rye Beach, N. Y., 15-20.

Favor and Sinclair—Young's Pier, Atlantic City, N.
J., 15-20.

Fennells, The—Athletic Park, Buffalo, 15-20.

Fentelle, Harry—N. Y. C., 15-27.

Ferguson and Dupree—Hanson's, Toronto, 15-20.

Ferguson and Mack—Sans Souci Park, Chicago, 15-20.

Fiadowski—Proctor's 23d Street, N. Y., 15-20.

Fields, Al—Manhattan Beach, Denver, 15-20; Forest
Park, Kansas City, 22-27.

FIMBLES, W. C.—Empire, Shepherd's Bush, 15-20.

Empire, Holloway, 22-27.

Flisher, Will H.—Chestnut Park, Philadelphia, July
20-Sept. 11.

Fitchett, William—Sheilds' Park, Portland, Ore., 15-
Sept. 3.

Fitzgerald Brothers and Roma—Keith, Phila., 15-20.

FITCHMER, CHARLES LEONARD—Tivoli,
Cape Town, S. A., Aug. 1-Oct. 1.

Florence Sisters—Sans Souci Park, Chicago, 15-20.

Flynn, The—Howard, Boston, 15-20.

Foley, Lilly—Irish Theatre, St. Louis, 15-20.

Ford, John—Tivoli, London, Eng., Indefinite.

Fox and Foxxe—Park, Bayonne, N. J., 15-20.

Fox, Kitty Allen—Watson's, Brooklyn, 15-20.

Fox, May Joyce—Crystal, Milwaukee, Indefinite.

Fox and Melville—Hippodrome, Scarborough, Eng., 15-
20.

Froze Brothers—Cleveland's, Chicago, 15-20.

Frist, Barney—Columbia, St. Louis, 15-20.

Fuller, Ida M.—Folies Marigny, Paris, France, 1-
Sept. 3.

Gailey, Mary—Denison—Farm, Toledo, 15-20.

Gardner Children—Metropolitan, Duluth, Minn., in-
definite.

Gasch Sisters—Hammerstein's, N. Y., 15-20.

Gaston and Stone—Pastor's, N. Y., 15-20.

Gavin and Platt—Southern Park, Pittsburgh, Pa., 15-
20.

Gay, Fred L.—Ramonie Park, Grand Rapids, 18-25.

Gay, The Great—Roanoke Park, Grand Rapids, Mich.,
15-20.

Gerard, Francis—Keith's, N. Y., 15-20.

Gilbert, John D.—Keith's, N. Y., 15-20.

Gibbons, Paddy—Oakford Park, Jeanette, Pa., in-
definite.

Gillen and Gillen—Nitagraph, Carson City, 15-20.

Gilson and Hart—Henderson's, Coney Island, N. Y.,
15-20.

Gleasons, The—Hammerstein's, N. Y., Indefinite.

Glocker, Charles and Anna—Forest Park, Highlands,
St. Louis, 14-20.

Godkin Trio—Persics Garden, Memphis, Tenn., 15-27.

Goggins and Davis—Cambridge, London, Eng., 15-20.

Granville and Middlesex, London, 22-27.

Golden, George Fuller—Palace, London, Eng.—Indefi-
nite.

Goldman, Lotta—Alcazar, Denver—Indefinite.

Golubocks, The—Keith's, Boston, 15-20.

Gordon, Don—Springbank Park, South Bend, Ind., 15-
20.

Gordon Sisters—Governor's, Atlantic City, 15-20.

Gotham Comedy Four—Columbia, St. Louis, 15-20.

Grace and Reynolds—Southern Park, Pittsburgh, 15-20.

Gregsons, The—Springbank Park, South Bend, Ind.,
15-20; Rock Springs Park, East Liverpool, O., 21-27.

Guerrero, Rosario—N. Y. Roof, N. Y., Indefinite.

Guy, Fred A.—Pomona Park, Grand Rapids, Mich., 15-
25.

Hahn, Arthur—Lagoon, Cincinnati, 15-20.

Haines and Sodas Point, N. Y., 15-Sept. 3.

Hair and Mai—Oakwood Park, Pittsburgh, 15-20.

Hanson, Harris—Casino, North Beach, L. I., 15-20.

Hanvey and Doane—Hashagen's, St. Louis, 15-20.

Harcourt and Kane—C. O. H., Ardmore, Ind. Ter., 15-20.

Hardy, John R.—N. Y. Roof, N. Y., 15-20.

Harrington, Dan J.—Rocky Springs Park, Lancaster,
Pa., 15-20.

Harrington, Giles W.—Bellevue Park, Toledo, 14-20.

Harrison, Kitty—Henderson's, Coney Island, N. Y.,
15-20.

Harrison, Minnie—Proctor's 23d St., N. Y., 15-20.

Harrison, The—Irish Theatre, St. Louis, 15-20.

Hart and Leo—Empire, South Shields, Eng., 15-20.

Hart, Leo—Newcastle, 22-27.

Hart, Kitty—Burlene Garden, Sheboygan, Wis., 15-20.

Haskell, Loney—London, Eng.—Indefinite.

Hathaway and Walton—M. H., Brighton Beach, N. Y.,
15-20.

Hawaiian Dancers—Electric Park, Newark, N. J.,
15-20.

Hawtry, Charles—Temple, Detroit, Mich., 15-20.

Hayes and Wynne—Park, Bayonne, N. J., 15-20.

Hayman, Mr. and Mrs. Jack—Proctor's 5th Ave., N.
Y., 15-20.

Hearn and Lewis—Orpheum, Tacoma, Wash., 15-20.

Hewlow, Charles—Almeda Park, Butler, Pa., 15-20.

Heley and Meeley—Empire, London, Eng., 15-20.

HELENA, EDITH—Marigny, Paris, France, 1-
Sept. 1.

Helf, Sadie—Henderson's, Coney Island, N. Y., 15-20.

Henderson and Ross—Manion's Park, St. Louis, 14-20.

Hendler Sisters—Morrison's, Rockaway, N. Y., 15-20.

Herberts, Flying—Luna Park, Coney Island—Indefi-
nite.

Heywood, The Great—Central Park, Allentown, Pa.,
15-20.

Hickey and Nelson—M. H., Brighton Beach, N. Y.,
15-20.

Hill, Carrie—Shea's, Buffalo, 15-20.

Hill, Will—Luna Park, Coney Island, May 10-Sept. 3.

Hines and Remington—Olympic, Chicago, 15-20. Hay-
market, Chicago, 22-27.

Hobbs, Two—Howard, Boston, 15-20.

Hoch and Elton—Farm, Toledo, O., 21-27.

Hodges, The—Howard, Boston, 15-20.

Holcombe, Curtis and Webb—Woolworth's, Lancaster,
Pa., 15-20.

Holden and Florence—Morrison's, Rockaway Beach,
15-20.

Hollands, E. J.—Park, Altoona, Pa., 15-20. Buffalo,
N. Y., 22-27.

Hookers and Davis—Irish Theatre, St. Louis, 15-20.

Hoopers, The—Palace, Dundee, Scot., 15-20.

Hooper, Enk., 22-27.

Hoover, John and Lillian—Alhambra, London, Eng.,
July 4-Aug. 31.

Howard and Marenco—Ashtabula, O., 15-27.

Howes, Bros.—N. Y. Roof, N. Y., 15-20.

Howells, Ida—Howard, Boston, 15-20.

Howe and Scott—Woolworth's, Lancaster, Pa., 15-20.

Houle and Leslie—Lexington Park, Boston, 15-20.

Hoyt and Burke—Merry Meeting Park, Brunswick,
Me., 15-20.

Hoyt and Waller—Keith's, Phila., 15-20.

Hughes, Musical Trio—Orph., Los Angeles, Cal., 15-27.

Hurleys, The—Steeplechase Pier, Atlantic City, N. J.,
15-20.

Hume, Ross and Lewis—Empire, Cardiff, Eng., 15-20.

Palace, Leicester, Eng., 22-27.

Hyde and Heath—Lyceum, Phila., 15-20.

Hyde, James C.—Proctor's 23d Street, N. Y., 15-20.

Inness and Ryan—Collin's Garden, Columbus, O.,
15-20.

Isuda, Harry—Harlem Casino, N. Y., 15-20.

Italian Operatic Trio—Keith's, N. Y., 15-20.

Janis, Eille—Cleveland's, Chicago, 15-20.

Jewell's Automatic Manikin Theatre—Keith's, Phila.,
15-20.

Johnson and Dean—Budavars, Budapest, 1-30.

Johnson and Wells—Shea's, Buffalo, 15-20. Shea's,
Toronto, Can., 22-27.

Johnson, Sabel—Temple, Detroit, 15-20.

JOHNSTONS, MUSICAL—Richards' O. H., Mel-
bourne, Australia, 15—Indefinite.

Jones and Sutton—Buffalo, N. Y., 15-20.

Jordan and Harvey—G. O. H., Pittsburgh, Pa., 22-27.

Kane, Leonard—Cleveland's, Chicago, 15-20.

Keane, J. Warren—Park, Bayonne, N. J., 15-20.

Keene, Mattie—Park, Bayonne, N. J., 15-20.

Kelcey, Mr. and Mrs. Alfred—Olcanty Park, Colum-
bus, O., 15-20.

Kelly and Bates—Bangor, Me., 22-24.

Kelly Trio—Irish Theatre, St. Louis, 15-20.

Kelly, Walter C.—Orph., San Francisco, 8-20.

Kelly Zouaves—Norumbega Park, Boston, 15-20.

Kennebel, Ducrow and Lorenz—Luna Park, Coney
Island, May 10-Sept. 3.

Kennedy and Kennedy—A. and S., Boston, 15-20.

Kennedy and Quarrell—Henderson's, Coney Island,
N. Y., 15-20.

Kennedy and Rooney—Norumbega Park, 15-20.

Keno, Welsh and Melrose—Proctor's, Newark, 15-20.

Kenton, Dorothy—Mannion's Park, St. Louis, 14-20.

Sans Souci Park, Chicago, 21-27.

Kippe Family—Lyceum, Ogden, Utah, 15-20.

Kiralfy, Gus—West End Heights, St. Louis, 15-20.

Klein-Otta and Nicholson—Gorman's Parks, Boston,
Mass., 15-Sept. 3.

Knolton, Sadie—Crescent Park, Providence, 15-20.

Knox Brothers—Spring Lake Park, Trenton, N. J.,
15-20.

Konyon and De Garmo—Avon Park, Youngstown, O.,
15-20. Lakeside Park, Akron, O., 22-27.

Kerns and Cole—Lagoon, Cincinnati, 15-20.

Kippe Family—Lyceum, Cincinnati, 15-20.

Kiralfy, Gus—West End Heights, St. Louis, 15-20.

Klein-Otta and Nicholson—Gorman's Parks, Boston,
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15-20.

Koyen and De Garmo—Avon Park, Youngstown, O.,
15-20.

Kremer and Cole—Lagoon, Cincinnati, 15-20.

Kippe Family—Lyceum, Cincinnati, 15-20.

Kiralfy, Gus—West End Heights, St. Louis, 15-20.

Klein-Otta and Nicholson—Gorman's Parks, Boston,
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Knox Brothers—Spring Lake Park, Trenton, N. J.,
15-20.

Koyen and De Garmo—Avon Park, Youngstown, O.,
15-20.

Kurtis, William J.—Ross Casino, Binghamton, N. Y.,
15-20.

La Clair and West—Imperial, Leadville, Col., 15-20.

La Croix

namosa, Ia., 22-27.

MATTERS OF FACT.

The Four Browns, in *The President's Daughter*, do not go out this season. The Browns are working

Faber G. Elder has succeeded W. E. Russell as manager.

The Thurber and Nasher company is complete in detail and went into active rehearsal at Smith Theatre.

and went into active rehearsal at Smith Theatre, Ridgeport, Conn., Aug. 8, for three weeks, opening at Norwich, Conn., Aug. 29, after which a season of twelve weeks will be played, mainly in the Eastern

rt weeks will be played, mainly in the Eastern States. Mlle. Pepita Delaro and Master Phillip M. Huber arrived on the steamship "Baltic," Aug. 6, going at once to Bridgeport. The roster in full is

ing at once to Bridgeport. The roster in full is Florence Hamilton, Tessa Lorraine, Elaine Mac Gregor, Louise Fraser, Earl Simmons, Horace V. Hart, Harry Jenkins, Sumner Nichols, Edie Blair.

ble, Harry Jenkins, Sumner Nichols, Edv Blair, Charles R. Jewett, and Master Philip M. Thurber, Culinette and Piano, Mlle. Pepita Delaro, with

George Hoey as stage director; John W. Barry, stage manager; Dan Demarest, musical director; John Ortis, master of ceremonies; and Joe Hampton, master of transportation.

Carpenter, and Joe Hamptons, master of transportation. The company is under the direction of Phillip Thurber and Matt Nasher.

THOMAS AND MATT NASHER.

ENGAGEMENTS.

Lester Brown, by Nixon and Zimmerman as stage-manager, making his third season with this firm.

Recent additions to the company which Mrs. Flake is organizing, and which will spend the greater part of the coming season at the Manhattan Theatre, are Stanley Rignold, Frank J. McIntyre, and Laura McGivray. All will appear in the revival of *Becky Sharp*.

D. E. Hanlon, by Ralph Stuart, for *By Right of Sword*.

Blanche Holt, for the part of Bridget in *The Fatal Wedding*.

Louise Willis, by Henry W. Savage to follow Sophie Brandt as the widow in *The Prince of Pilsen* at the Shaftesbury Theatre in London.

Katie Barry, by the Shuberts to play the part of a slave in the new musical play *Fantana*. Adele Ritchie will also appear in the same production.

The company engaged by Fred Berger, Jr., for his revival of Harry B. Smith's *The Liberty Bell* will include Lottie Stavey, Anne Stuart, Bessie Williamson, Mabel Kipp, Margarette Masi, Grace Bass, and Leah Hutchinson. Pearcey Leach has been engaged for the leading comedy role. Frank Farrington will be seen in the role originated by Harry Davenport. William H. Conley and Joseph Vance have the other comedy roles.

Laura Lorraine will star again next season under the management of Garland Gaden.

Violet Black, who has been absent from the stage for two years, as leading woman for *The Spellbinder*, which will be produced at the Herald Square Theatre Sept. 5. Miss Black was last seen with Olga Nethersole.

Frank C. Harris, late of *Jule* and *Elmer* Walter's attractions, has signed with Busco and Holland to support Marie Heath in *For Mother's Sake*.

Alexander Dale, with the Columbia Theatre Stock company, Brooklyn.

Page Spencer, for leading man in *Under South ern Skies*.

Mr. and Mrs. Charles F. Newsom, for the Hopkins Stock company, Memphis, Tenn.

Bobbie Barry, for *The White Tigress of Japan* company, which opens at the American Theatre, New York, Aug. 27.

Ralph Delmore, Charles Dickson, and George Ober, for the principal male roles in *The Spellbinder*, which will open at the Herald Square Theatre Sept. 5.

Mrs. John Glendinning, who has been engaged for a part in *The School Girl*, will play under her maiden name, Clara Brathwaite.

Frank Mayne, by Weber and Ziegfeld for the production which will open the Weber Music Hall.

John E. Kellard, as leading man by Amelia Bingham.

Harry W. Reid, to play Jack Biddle in Miller, Plohn and Saylor's *A Desperate Chance*.

Howard Estabrook, to support William Collier in *The Dictator*.

Julius McVicker, by Kirke La Shelle.

Felix Haney, by W. A. Brady and Joseph R. Grismer, for the comedy role in *Siberia*.

Walter Pennington, for leads with Tim Murphy.

Arthur Playfair, for a character part in *Arthur*, the new Pinero play, which opens at the Hudson.

Edwin Brewster is not engaged for *From Rags to Riches*, as recently announced.

Will H. Fields, to play the Jew comedy part in M. W. Taylor's *Why Women Sin* company next season.

Dorothy Tenant, by Henry W. Savage, to play the title-role in George Ade's new comedy, *The College Widow*.

L. S. De Kalb, for *Benvolio*, in B. C. Whitney's revival of *Romeo and Juliet*.

By Fred A. Hayward, for the Joseph De Grasse company: Ida May Park, Roland C. Drozdek, Charles Montgomery, George Gunther, Thomas Mulligan, Joseph Diemer, William De Grasse, Frank Arnold, W. J. English, Edwin Stewart, W. I. Love, Mabel Van Valkenburg, Olive Tremaine, and Margaret Hill.

MATTERS OF FACT.

The Smart Set is actively getting in shape for its third season. Rehearsals will start on Monday, Aug. 22, at Central Hall, New York. The coming season the company will produce on an elaborate scale the musical piece *South*. Entertainment, with new music, new wardrobe, new scenic and mechanical effects. The musical score is arranged by Leo Merriman. The company will be increased in numbers, is being selected by W. B. Moore, last season's manager, and comprises among others Marlon Smart, Hattie Hopkins, Alice Allen, Mamie Emerson, Evelyn Meredith, Elizabeth Wallace, Jeanette Foster, Sadie Mears, Etta Gross, Ottie Mitchell, Cecil Reese, Jennie Hillman, Ada Mickey, Bertie Ormes, Nettie Hilda, Florence Mitchell, Eva Weston, Anna Nason, John Wallace, S. H. Dudley, Lawrence Chenault, the Johnsons, J. Ed Green, Jerry Mills, W. H. Mitchell, George McClellan, Jube Johnson, Walter Hilliard, Ed T. Harris, James Alexander, Billy Moore, Gus Hall, Edward Cartier, Leo Merriman, and William T. Phillips. The season will open on Labor Day in New York city.

The Columbia Opera company, under management of Charles N. Holmes, closed a successful season July 30 at Owosso, Mich. The company will resume Sept. 4, touring the South and Southwest.

T. W. Dinkins' Utopians opened their regular season at the Monumental Theatre, Baltimore, Monday, Aug. 1, to a packed audience, and scored a success. The performance was given in Manager Dinkins' usual style, in three sections—a spectacular skit, with pretty girls, songs and dances, after which comes the vaudeville contingent, comprising Valmore and Horton, singers and dancers; Madred Hollister, comedienne, Redo and Dan, musical comedians, Madeline and Jess company in a new sketch, and the Boston Comedy Four; then a burlesque, depicting the modern bucket shop methods, and introducing the entire strength of the company. One of the features of the performance is a finale, entitled *The Congress of All Nations*, each girl representing a different nation. It is reasonably safe to venture that among all the burlesque shows of the coming season the Utopians will be in the front rank.

At a regular meeting of the City Council of Havre de Grace, Md., held on Monday evening, Aug. 1, John H. Owens, who has managed the City Opera House for the past seven years, was re-appointed for next season. The season will open Sept. 6 with the musical drama, *Parisifal*. The season promises big results on account of erection of the \$2,000,000 bridge at this point.

A. H. Leavitt, business representative of the Russian brothers in The Remond Detective company, writes that their season will open in New London at the Lyceum Theatre Thursday, Aug. 11, with Newport for Friday and Woonsocket for Saturday. They play Boston at the Grand Opera House the week of Aug. 15, and then the Empire, in Providence, the week of Aug. 22. Their first appearance in New York will be at the Metropolis the week of Aug. 29. In addition to the Russell Brothers, the company includes sixteen people.

The Chicago Conservatory of Music and Dramatic Art will open its Fall term Sept. 1, and the management reports a largely increased enrollment of pupils for the coming year. The conservatory is one of the oldest schools of its kind in the West and ranks high as an educational institution in its special line of training.

Haylin's Theatre, St. Louis, opened its regular season with a Sunday matinee July 31 with *A Little Outcast* as the offering, and crowds were in evidence at every performance. Manager Garen can be proud of the house this season, for in its new dress it is hardly recognizable. It has been refurbished throughout and improvements made which now make it one of the safest theatres in the city. Rehearsals are now in progress. John H. Garen and William Garen's production of *The Stain of Guilt*, which will take to the road on Aug. 17, opening at Anderson, Ind. The piece this season has been re-written and several characters added. Manager Garen states that the scenic effects, which have been rebuilt and elaborated upon this season, are beyond a doubt more magnificent than those of any melodramatic attraction playing at popular prices. The production is booked over the Stair and Haylin houses.

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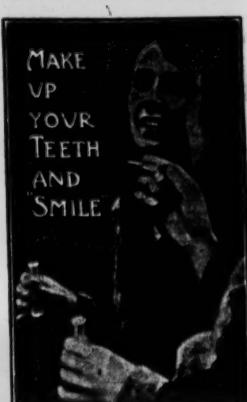
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